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JULY 1, 1919



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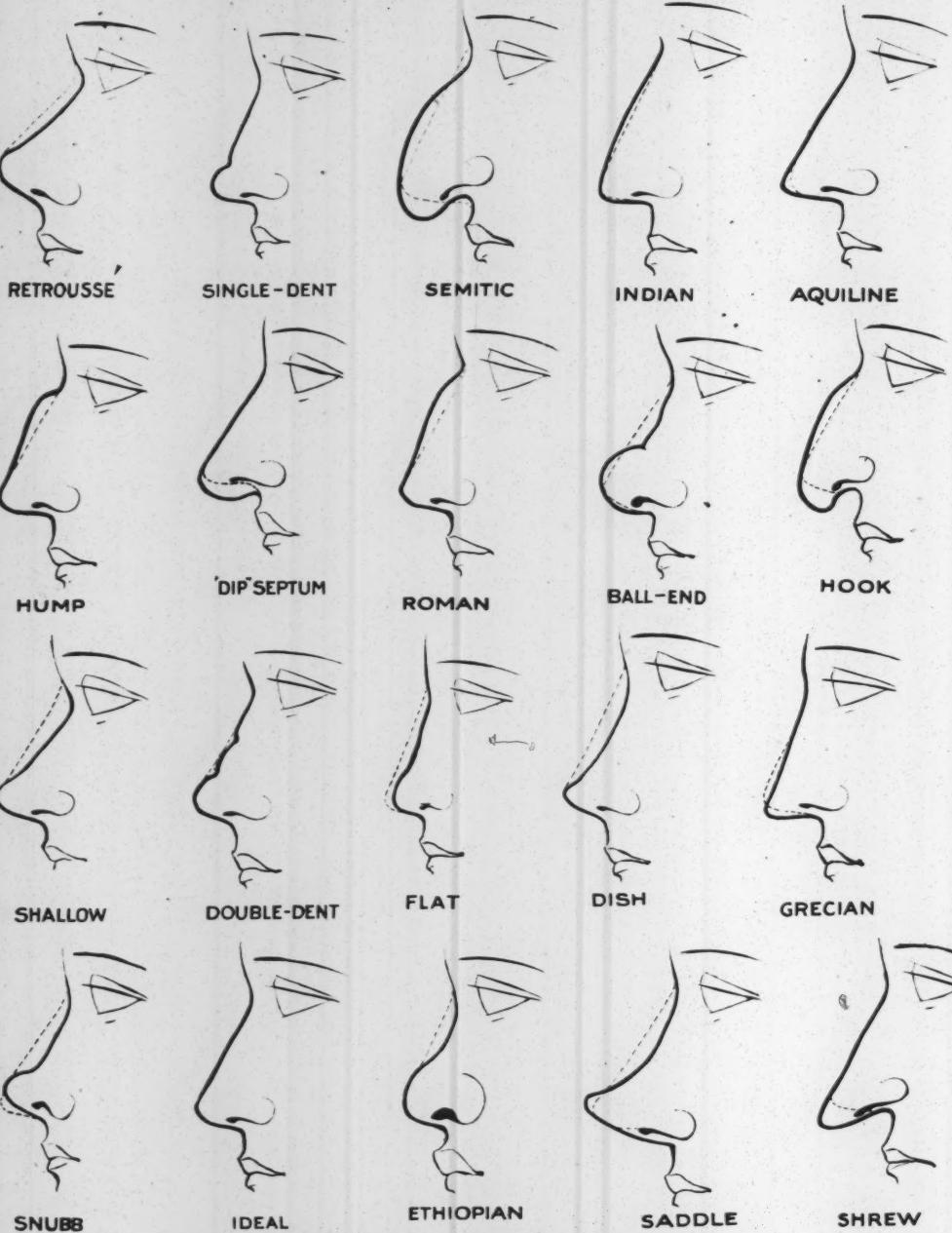
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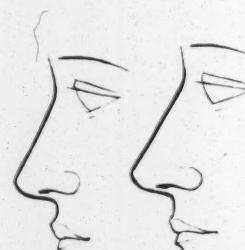
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THE MIRROR

LOUIS R. REID,

Managing Editor

RECOGNITION of the work of actors and others of the theatrical profession in the army, entertaining soldiers in the war zone, and in raising \$250,000,000 to finance various war activities at home and abroad is to take definite public form. And what is especially gratifying it will be under the direct supervision of representatives of big business interests, thus indicating that the people of the stage no longer hold an isolated position in American life. December 5 has been designated as Actors' Memorial Day. It is planned to have the day observed in every city of the United States. The advisory committee includes William G. McAdoo, William Fellows Morgan, Cleveland H. Dodge, Mortimer L. Schiff, Benjamin Strong, Morgan J. O'Brien and William Sloane Coffin.

EVEN William A. Brady is not able to arouse much interest in a statement that George Bernard Shaw may come to this country in the fall for a lecture tour under his management. A plan to have Shaw visit America has figured in the announcements of so many managers that the public has become indifferent. If Mr. Brady could guarantee that G. B. S. will lecture on some wholly unexpected topic the present attitude might be reversed, but the public has learned what to expect from Mr. Shaw. Outside of a little curiosity to see and hear him it would not be particularly interested in Shavian discussion upon puritanism, American taste, woman suffrage, prohibition, governments and American plays.

AMERICAN actresses are not going to permit the activities at Versailles to obscure their position as post-war entertainers of our soldiers in the army of occupation—not even if they have to swim the Rhine. Mildred Morris of New York, a dancer and member of a theatrical company that is appearing in the vicinity of Coblenz, recently obtained newspaper prominence by being the first American woman to swim the Rhine. She accomplished the feat in seventeen minutes.

LEW FIELDS declares that the hat store scene in "A Lonely Romeo" is the outcome of a personal experience. A few weeks ago he entered a hat store to buy a new Panama. The stock was limited and the only hat that appealed to the comedian was two sizes too small. The proprietor, not wishing to lose the sale, excused himself and took the hat to the back of the store. In a few minutes he returned and asked Mr. Fields to try it on. Of course, the hat now fitted the comedian, but as he explained "it fitted a little too quickly." His sense of humor appreciated the situation and he decided to use the incident in his summer show.

EUGENE WALTER, Max Marcin, Roi Cooper Megrue, Samuel Shipman and Rachel Crothers—according to report—are planning to combine for the formation of a producing organization. It is a logical move in these days of combinations throughout the amusement world. Such a step will mean, of course, that the organization thus formed will have first call upon the plays of the authors thus associated, and the author, in addition to his royalty, would receive 25 per cent. of the profits. Producing-managers will not be

War Work of Actors Recognized—Not Much Interest in a Possible Shaw Lecture Tour—American Actress Swims the Rhine—Playwrights to Combine Theaters, Too, Change Names

pleased by such an arrangement. Perhaps, they can forestall it by obtaining better figures for the picture rights to successful plays, for it is said that it is largely the big money in motion picture rights which has brought about the step toward organization.

SCENARIO writers have long been accustomed to adapting plays and musical comedies to the screen. Now come playwrights who are planning to adapt motion pictures to the stage. "The Little Whopper," a musical comedy which Otto Harbach and Rudolf Friml are writing, is being fashioned from "Miss George Washington," a film in which Marguerite Clark appeared.

THETRES like plays undergo frequently a change of names. Remember the Margaret Illington and Margaret Mayo theaters which the Selwyns were to erect in Forty-second Street? The playhouses are now under construction, but their names have been changed to the Times Square and the Forty-second Street.

THE theatrical representation of the Dawns now equals that of the Dooleys—four members of each family now being on the stage. Eleanor Dawn, still in her teens, has joined the cast of "Up in Mabel's Room," in which her sister Hazel is featured, coming all the way from Amityville to Broadway without any previous stage experience.

LOUIS MANN is still working hard and continues to add a princely sum every week to his income as the star of "Friendly Enemies." But his former associate, Sam Bernard, just idles about to the new plays and harasses the theatrical reporters with his silence about his plans for next season.

IS Florence Ziegfeld serious when he declares that he is to produce a female minstrel show in New York next October? Such an enterprise might appeal to New York's love of novelty, particularly if its end women included Marie Dressler, Georgia O'Ramey, Stella Mayhew and Sophie Tucker.

AND there was happiness "Forever After"—so the story ran. Broadway learned the story first when it read of the marriage of Alice Brady to James Crane. Now comes a sequel in the marriage on June 21 of Conrad Nagle, Miss Brady's leading man in "Forever After," to Ruth Emily Helms of Chicago.

THE song which George M. Cohan wrote for William Collier for use at the Lambs Gambol is characteristic in its timely satire, directed at the theatrical world. The refrain is as follows:

<i>Colliers</i>	I belong to the Actors' Equity;
<i>Cohans</i>	I belong to the Managers Club.
<i>Colliers</i>	Think of the money the managers make;
<i>Cohans</i>	Think of the salaries the actors take.
<i>Colliers</i>	I am strong for the Actors' Equity;
<i>Cohans</i>	Managers' cause for mine.
<i>Colliers</i>	You've been an actor for many a year.
<i>Cohans</i>	You've been a manager all your career.
<i>Colliers</i>	But now I'm one of the Actors' Equity.

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JULY 1, 1919

OTTO HARRAS, Adv. Mgr.

SHUBERTS TO PERMIT DANCING UNDER NEW 44th STREET PLAN

**Remodeled Theater to Have Lobby Set for Dancing
—Anticipate Run of New "Gaieties"—Old
Winter Garden Staff to Handle House**

THE Shuberts, and especially J. J., men in New York. of that firm, has some new ideas that will be in vogue during the anticipated summer run of "The Gaieties of 1919," which opens at the 44th Street Theater June 30. Not only has J. J. outlined some novel ideas for the Forty-Fourth but is reported, having the lobby fixed up so that it can be used by the public for dancing when the show isn't taking up the time of the audience.

Not only are the Shuberts having the 44th Street remodeled and redecorated, but J. J. plans to have the house operated by an old force that worked under him at the Winter Garden for years.

This means that Herman Fuchs, former treasurer of the Garden for four years and at the Central Theater since September, as well as Miss Rose Rosenblatt, Fuchs' assistant at the Central, moved over to the 44th Street this week. Fuchs is regarded as one of the most popular box office

Oscar Radin, for five years musical director at the Garden, and regarded as one of the Shubert's standbys in his line, has been commissioned by J. J. to handle the 44th Street orchestra.

William Little, stage carpenter at the Garden for years, goes to the 44th at J. J. Shubert's suggestion.

The way J. J. is going after the 44th, following its inability with former policies and attractions to make it turn out the yearly profits desired he is thoroughly convinced that the new show, as well as the change in the house layout both in looks and personnel, with some new wrinkles added, will put the theater where it belongs.

The "Gaieties" is in Atlantic City where the Shuberts are giving it the close-range inspection, making whatever changes deemed necessary before the show hits New York for its metropolitan debut.

Stern Makes Denial

The A. S. Stern offices in the Knickerbocker Theater building is out with an emphatic denial by another theatrical publication that there will be a musicalized version of "Twin Beds," as Stern controls the producing rights to the play through an agreement with the Selwyn offices. Stern is sending out several companies of the show next season, and has not relinquished his rights to the show in any way.

Bill Spaeth Producing

William Spaeth is now a producer and manager on his own hook. Spaeth has "Fair and Warmer" for the road, and plans the formation of three companies. As Spaeth knows every stick and stone on the road, his bookings are expected to show territorial knowledge of the many days spent ahead and back with attractions.

Captain Roddy Back

Captain William Roddy who has been overseas for a year and a half, is back in New York looking the picture of health and mighty glad to get back among the theatrical bunch here. Cap Roddy, prior to the war was one of the most capable advance men who ever trotted ahead of a New York show. He has had charge of a division of stevedores in France. Roddy has been getting the glad hand around the Friars' since his return.

"Katinka" May Go Out

There will probably be a big road edition of "Katinka" next fall, with the men sponsoring the proposed production planning to have Howard Langford, now in vaudeville, play his former role.

Improve Albany Theater

John W. Merrow of New York, supervising architect for F. F. Proctor the theatrical magnate, is in Albany with plans and specifications for the improvement of Harmanus Bleecker Hall, which will be under the control of Mr. Proctor July 1.

The Hall will present a new appearance to Albany patrons when Mr. Proctor's plans are carried out," said Mr. Merrow. The present lobby will be extended to the building line with a handsome marquise extending to the street. This will give protection to the patrons in stormy weather and will be a great adornment to the approach of the theater. Many other changes will be made and work will begin early in July.

Wee Has "Our Pleasant Sins"

O. E. Wee has obtained the production rights to "Our Pleasant Sins," which was originally produced at the Belmont, New York, for the road, and is framing up a long route for the show for the fall season. Messrs. Morrison and Stewart made the New York production. Wee also sends out a company in "The Trail of the Lonesome Pine."

Edgar MacGregor's Plans

Edgar MacGregor has started rehearsals on a new opera in which Una Fleming, recently with "The Velvet Lady," and Harry Du For will be seen. He is busily arranging for early productions of "The Road to Yesterday" and "The Dawn of a To-morrow" in musical form and has Florence Mills under contract for a new Fall production.

Getting "Girls" Ready

The Shuberts are getting the musicalized version of Clyde Fitch's "Girls" ready for its out-of-town premiere, with New York its fall objective. A number of well known players are being considered for the cast, with Nan Halperin a starring probability. Miss Halperin is under Shubert contract, but it hasn't been fully decided what show will be given her.

Le Comte's Own Show

F. E. LeComte, the Chicago theatrical producer, is in New York getting a full equipment of wardrobe for his new show, "My Sunshine Lady," which he expects to open under his sole management August 31 in Chicago. LeComte is putting about \$10,000 into his new project which will have George Degnon ahead. Degnon was signed last week. LeComte will be back with the troupe. Becker Brothers obtained the scenery contract. The show will play to \$2.00 top, sticking around the middle west most of the season. Whitney Collins wrote the book with LeComte, while Harry Alford furnished the music. Gudron Walberg will be one of the principal players.

"Pretty Soft" for the Road

It is reported that George H. Nicolai is planning to send out a road company of "Pretty Soft" next fall, with a number of changes to be made in the piece which received such an unmerciful panning from the New York newspapers. It ran at the Morosco for a few weeks.

No "Peek-A-Boo" Road Show

There will be no road show of "Peek-A-Boo," the summer attraction at the Columbia. There was talk that Jean Bedini would arrange to send it on tour through the Klaw & Erlanger houses, but if he did there would be a tall rumpus within the executive realm of the Columbia Burlesque Circuit that would reach from here to Rome. The show will be sent over the Columbia Circuit.

Shuberts Sign Ray Raymond

Ray Raymond, a principal last season with "The Velvet Lady," signed a contract last week with the Shuberts, and will be assigned to a leading role with either "Girls" or "The Blue Mouse."

Road Route for Leffler-Bratton

The Leffler-Bratton Company is sending out "Parlor, Bedroom and Bath" for a long road season, starting early in the fall. George Goett, general manager for the L-B offices, is summering at the Gorman Park in Worcester, Mass.

Miss Walker Opens Labor Day

Charlotte Walker in "Tea For Three," management Selwyn offices, is scheduled to start her season Labor Day for a tour of the middle west. Harry Sweatman will handle the advance.

NO DISSOLUTION

K. & E. Still A Firm Though Each Plan Individual Shows

As yet there has been no "official dissolution" of the theatrical firm of Klaw & Erlanger. However, each member, Abraham Erlanger and Marc Klaw is apparently going his individual way on planning new activities for the new season with Erlanger a little ahead to date on the first announcements as to his connections for the new season.

It may be the old producers may reach an amicable understanding for a separation before another fortnight. All rumors, however cannot make true that they have severed the old firm as it is still in operation with the firm's former show holdings and theaters lining up activities for the season; on new stuff, however, individual plans are being announced.

Joseph Klaw Denies

Re the report that Joseph Klaw, son of Marc Klaw, had taken over or bought in on the new "Greenwich Follies" which opens tonight the younger Klaw to a MIRROR representative said: "The article which appeared on June 20 in a weekly periodical stating that I had assumed control of the Bohemians, Inc., is entirely untrue. The article stated this corporation was producing the Greenwich Follies which I understand contains much clever material but as I have not become identified with the Bohemians and its show activities I feel duty bound in justice to my present theatrical connections to deny the report."

"The Vampire Girl" Is New Show

"The Vampire Girl" is the title selected for the new show which will have Frederick V. Bowers as its star. Bowers last season starred on the road in "I'm So Happy," but decided before he closed to have another brand new show next season. Bowers is reported as being "alone" on the show, notwithstanding that Max Spiegel is reported being a partner. Bowers wrote the music, book and lyrics for the new show as well as planning to produce and star in it.

A. Toxen Worm Back

A. Toxen Worm is back along the "Great White Way," and is busy explaining his absence from Broadway for some time. It was reported Mr. Worm had passed up New York for good and was going abroad to live. It is not so. Mr. Worm has been on the road with the Al. Jolson show, doing some tall hustling for Jolson on his ten weeks' stay in Boston.

"She Walked in Her Sleep" Routed

"She Walked In Her Sleep" will be seen on the road next season, with A. S. Stern making the production. A route is now being solidly lined up by Clay Lambert.

"The Blue Mouse" Under Way

"The Blue Mouse" is being prepared for its stage presentation under the direction of the Shuberts, with the casting now under way.

FAN SAN

Ardelle Cleaves In Nonette's Role In "Somebody's Sweetheart." Six Brown Brothers To Be Starred In Dillingham Show In 1920. "Double Harness," Jos. Klaw's New Show, Opens Sept 7. Business Continues Big At Palace Theater. Musicians Of New York Confirm Report Of Salary Increase.

MORE REVUES ON THE WAY

Frank Tinney Plans "Jim Jam Jems" Show—E. Ray Goetz and R. H. Burnside Planning Big Review

ACCORDING to Captain Frank Tinney, he will head a big musical revue next season entitled "Jim Jam Jems," permission to use that name having been personally granted by Sam H. Clark, Jr., who owns and edits the publication bearing that title. Tinney has a number of novel ideas for the staging of the "Jim Jam Jems" revue and already has a number of entertainers under tentative contract. The show as outlined by Captain Tinney will be sent on the road until it is pronounced in Broadway shape. Tinney this week was engaged in lining up special writers to furnish special material and expects to have everything ready by early fall.

Another big revue that is expected to grace Broadway next season will be that now planned by E. Ray Goetz and R. H. Burnside. Goetz plans to sail this week for the other side to obtain features, etc., for the new show. With Goetz will be his bride, Irene Bordoni, who goes back to her old home haunts in France. It has been several years since Miss Bordoni left Paris and on this return will introduce her husband to her family circle.

It is expected that Miss Bordoni will be featured in the new Goetz-Burnside revue. Raymond Hitchcock also has a revue in preparation.

Two New Selwyn Theaters for Forty-Second Street

Two new theaters will be opened by Selwyn & Company before January 1. They will be known as the Times Square and the 42nd Street. They will be located side by side between the Lyric and the Selwyn on West 42d Street. Work has begun on them and the contract calls for their completion by December 1. The Times Square will seat 1,200 and the 42nd Street 1,100. Aaron Naumburg is interested with the Selwyns.

The new houses will be of ornamental brick, granite and terra cotta. In the balcony of the Times Square there will be several rows of arm chairs. When these playhouses are completed there will be ten in the 42nd Street block between Seventh and Eighth Avenues, four of which will be controlled by Selwyn & Company.

Iden Payne Will Direct

Iden Payne, general stage director for Charles Frohman's enterprises, has been invited to stage the revival of "Romeo and Juliet," which has been planned for presentation in New York early in the fall. Gareth Hughes, the young Welsh actor, is to be the Romeo, and the Juliet is to be a young French actress who will at this time make her first appearance as an English-speaking actress.

Harbach-Friml Agreement

Otto A. Harbach and Rudolph Friml have entered into an agreement with Abraham Levy to write two musical comedies a year for a period of five years, the first being entitled "The Little Whopper," which will receive its initial performance in Atlantic City on Sept. 15, opening in New York Oct. 20. "The Little Whopper" is based on a motion picture entitled "Miss George Washington" in which Marguerite Clark recently appeared.

"Gaieties" at 44th Street

The Messrs. Shubert will bring their new review, "Gaieties of 1919," to the Forty-fourth Street Theater June 30. Meanwhile the company is in Atlantic City, where the "Gaieties" is being disclosed at the Globe Theater for preliminary performance. The cast numbers more than one hundred and there are thirty-five scores in the elaborate production.

HAMMERSTEIN PLANS

Nine Companies to Appear Under His Direction Next Year

Arthur Hammerstein's plans for next season include three new musical comedies and two companies each of "Tumble Inn," "Somebody's Sweetheart" and "Some Time" set for tour. In the line of new productions is a musical version of "Never Say Die," in which Willie Collier starred several seasons ago and which Otto Harbach and Herbert Stoddard have written. Also another musical piece written jointly by Rida Johnson Young and Thomas Gray, in association with Mr. Stoddard, who will furnish the music. The piece is yet unnamed. Another musical piece, also unnamed, is the work of Rida Johnson Young and Lee Roberts, composer of "Smiles."

Fight Excursions Called Off

A number of special excursions that had been planned by theatrical men for the big fight in Toledo to run from New York and return were called off Monday by the U. S. Director of Railroads in Washington.

One of the biggest excursions that was called off was that arranged by Ned Helmes, the well-known theater treasurer. It was to have gone via the Lehigh Valley at 3 P. M., July 2, with a solid Pullman and dining car, reaching there at 10 o'clock July 3 (morning). The return would have been made the midnight of July 4. The entire party would have slept, ate and maintained headquarters upon the car.

A lot of money had been expended for special advertising and the excursion promoters are up a tree, with no prospect of being reimbursed for their expenditure.

Many will go as individuals while several parties of New York vaudeville agents are going in autos. One party will be engineered via motor by Harry Weber and George F. O'Brien.

Dolly Sisters Sign

F. Ray Comstock and Morris Gest have signed a new contract with the Dolly Sisters. They will star in "Oh Look" on tour until February.

Wish Wynne Coming Here

Wish Wynne, the English actress, is coming to America to appear in a forthcoming Dillingham production.

ACTORS' EQUITY

Members of the A. E.
A. Are Most Earnestly
Urged to Immediately



Send Reliable Ad-
dress to the Office
of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, June 17th, 1919. The following members were present:

Messrs. Wilson (presiding); Stewart, Cope, Mills, De Angelis, De Cordoba and Mordant. New members—(through N. Y. Office): Earle Boothe, Laura Chase, Nettie Davenport, Jane Haven, Jack Morton, Frances E. Pitt and Victor Sherwood (and through Chicago Office): Catherine Rhea.

The Special Committee which was called at the Hotel Astor on Monday, June 16th, was composed of about 150 members of the Association, who could be reached immediately. The Council presented before it the exact situation so that the members present could be prepared to refute the insidious propaganda which has been issued by the other side. Many interesting suggestions were made from the floor, and those which appeared the most practical will undoubtedly be acted upon. In the meantime, members should distinctly understand that there is no truth whatever in the statement that large numbers of our people have resigned. During the last four weeks only three have done so, which number is by no means above the average. In a large organization of over 4,100 people there are always some who have to withdraw for one reason or another. Every account of our Annual Meetings contains a statement to this effect, which you can verify by turning to your copy of "Equity."

The following letter has been sent to the Producing Managers' Association:

June 17, 1919.

Registered:
L. Lawrence Weber, Esq., Secy.,
Producing Managers Association,
Longacre Theater Bldg.,
220 West 48th Street, N. Y.

My dear Mr. Weber:

It is the earnest hope of the Council of the Actors' Equity Association that the Producing Managers' Association and itself can get together and break the deadlock which at present seems to exist.

We are more than pleased to be able to inform you that ex-President Tait and the Hon. Charles E. Hughes have both very kindly consented to serve as umpires, providing your association is willing, on the disputed points in the proposed new contract which was presented to you a few weeks ago.

In the event that you agree to put the matter up to one of these eminent gentlemen, or to both of them, and the decision should be against us, need state that we would loyally abide by it; but if the decision be favorable to us we would not ask that the new terms be put into effect until the opening of the season of 1920-21, thus giving the managers an opportunity for any necessary readjustment.

Yours very truly,
FRANK GILLMORE,
Executive Secretary.

No reply has been received up to the time of sending this account to the MIRROR, but the suggestions made therein are so important that the other side will necessarily require time for consideration.

We have just collected \$855 for three of our members who did not receive the minimum of two weeks' engagement for a production sent out around Easter time.

To Try Out "Man Outside"

"The Man Outside," a new comedy by Kilbourn Gordon and Ward Howe, will be tried out next week at the Garrick Theatre, Detroit, under the direction of Jessie Bonstelle.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 28

Theater	Play	What It Is	No. of Times
Astor	East Is West	Peg O' My Heart under the willow tree	214
Belasco	Dark Rosaleen	Horse race effects united Ireland	79
Booth	The Better 'Ole	Trench study in caricature	292
Broadhurst	39 East	Play of New York boarding house life	106
Casino	Somebody's Sweetheart	A score of tuneful numbers	214
Geo. M. Cohan	Griffith Repertory	Extended engagement of "Broken Blossoms"	87
Criterion	Three Wise Fools	Has a certain amount of whimsy	279
Eltzinge	Up In Mabel's Room	A chemise the central figure	189
Fulton	Please Get Married	A twin bed open	144
Gaiety	Lightnin'	Best character comedy of the year	356
Globe	John Ferguson	Religious and philosophical conflict	56
Hudson	She's A Good Fellow	Dainty musical comedy	72
Knickerbocker	Friendly Enemies	German-Americans drop their hyphens	467
Liberty	Listen, Lester	Fine show for the T. B. M.	218
Lyceum	Scandals of 1919	Mostly sandals	32
Miller's	Daddies	Sentimental but not sticky	346
New Amsterdam	La, La Lucille	Money moon versus honeymoon	40
Selwyn	Follies of 1919	They're off! Let's go!	16
Shubert	Tumble In	Musical version of "Seven Days"	111
Vanderbilt	A Lonely Romeo	An attractive summer entertainment	23
Winter Garden	A Little Journey	Rejuvenation by a train wreck	213
	Monte Cristo, Jr.	Extravaganza written with imagination	160

* This Mirror Feature is imitated by other Amusement papers.

"WHO DID IT?"**Another Idea Gone Wrong
in Play at Belmont**

That dramatic phoenix, "Who Did It?", which was not consumed by the fires of injunctions, illnesses, etc., finally, at the fourth attempt, was presented in the Belmont Theater last Tuesday. The producers evidently had more faith in it than it deserved. However, the time between announced openings might have well been improved upon. The play could have been trimmed up by some able doctor and certain very necessary changes made in the cast.

It is really unfortunate that this was not done; because the play has an idea back of it that would undeniably provide theatrical entertainment had it less amateurish treatment from both author and players. It would have become a worthy addition to the crop of "surprise" plays.

The piece, which was written by Stephen Gardner Champlin, has so many plots, counter plots and extraneous happenings that an attempt to set them down here would be absurd. The gist of the thing is that a woman stages a fake murder in her home to convince her husband that she can act, and which for the time being took a serious looking turn. The casualness of the explanations at the end, in which a real killing figured made the play drop dismally from any heights it may have attained in some minds. Peter M. Long, Willie Freeman and Francis Marey were the only players deserving of any consideration. TIDDEN

IS THAT SO!

Franklyn Ardell of "The Lady in Red" is now a Government lifesaver at Beechhurst.

Charles Emerson Cook has engaged Robert Emmett Keane and John Westley to appear in August in a farce by Martin Brown called "An Innocent Idea."

Bertha Kalich and her "Riddle Woman" company have returned to New York, after a season of forty weeks. The Pacific Coast tour was cancelled, as the star wished to rest.

George V. Hobart is to write the third edition of "Hitchy Koo" for Raymond Hitchcock.

Will Cressy probably will play the Bacon role in another "Lightnin'" company.

Ina Williams of Australia has been engaged for "Gaieties of 1919," coming to Broadway soon.

Mark A. Luescher, Manager of the Hippodrome, has gone to Shadybrook Farm, Conn., for the summer. Mrs. Luescher is with him.

F. R. Carter of the 44th Street Theater has been made manager of "A Little Journey."

Lou Holtz has joined the cast of "Scandals of 1919." Lester Allen, who has been ill, returned to the cast.

Diana Wilson has been engaged for the Australian production of "Lightnin'," and will start for the Antipodes July 2. Upon her return to New York she will originate a leading role in Zangwill's new play, "Too Much Money."

Harry Corson Clarke and Margaret Dale Owen are at their California home, near Los Angeles, resting after an eight months' season in the East.



NO MAN'S LAND

By Milie Rialto.

BROADWAY and Forty-second street hold a distinct charm for Adelaide and Hughes. And Because Bensonhurst, L. I., could not boast of such an address, they gave up their home there and moved to that joy-giving address, Broadway and Forty-second street—Flushing, New York.

ARLINE FREDERICKS, who helped to keep "A Little Journey" from journeying far from Broadway, has been assured of another chance to convince New Yorkers of her ability next year, for she has received a brand new contract from the Shuberts. So she has something else to be thankful for, beside some pretty new spring frocks.

THE days that Mary Servoss passed as a favorite stock actress belong way, way back in Miss Servoss's past. These days she is spending the greater part of her time right here on the Rialto—and is rapidly becoming a favorite New York actress. Just now she is appearing in trial performances of "The Devil's Dance," and as usual is doing well.

RIDA JOHNSON YOUNG is one of the many busy persons in the play world who believes in devoting a good part of vacation time to work. Just now she is enjoying Lake Placid scenery and putting finishing touches on a play at the same time. With Victor Herbert she is getting "The Road to Yesterday" ready for a musical comedy success when it reaches New York for production this Fall.

WEDDING bells continue to peal along the Gay White Way. The two most recent brides being Anna Wheaton and Marilynn Miller. Perhaps it's the Spring, but pretty soon there will be but very few of the theater world's "younger set" left for Mr. Cupid to hurl darts at. But then, as long as their matrimonial happiness does not interfere with stage duties, what matters it to a busy theater-going population?

PRETTY soon we may have the Binney Sisters" on Broadway—both as young heroines of Miss Crothers plays. For Faire, the sister of Constance, who has had extraordinary good fortune this season in "39 East," has the leading role in "He and She." Both Constance and Faire are well known to picture audiences, but this coming season will be the first in their very short careers that they have appeared simultaneously on the stage in "real" plays.

LYNN FONTAINNE appears to have "come into her own" in a truly remarkable way, if reports from out-of-town may be relied upon. But then, if one recalls her splendid characterizations with Laurette Taylor in a season of many plays, it is not quite so difficult to believe these words of unstinted praise that come via Chicago papers. So there is every reason to believe that "A Young Man's Fancy," in which she is making her debut as "leading lady," will have a somewhat lengthy run when it finally has its name blazoned along the Gay White Way. been almost unheard of about town.

THEATERS BUSY IN AUSTRALIA

Many American Players and Plays Represented

Sir Harry Lauder and party arrived by the *Ventura* at Sydney and were met by John Tait, E. J. Graves (Tait's local manager) and numerous friends and pipers representing the Highland Society. Sir Harry and Lady Lauder were accompanied by Mr. and Mrs. Tom Vallance, Harald A. Bowden and Mrs. Bowden (Tait's manager for the Lauder Tour), Amy and Dolly Castles, Harry Dearth (English Basso) and Muriel Window, together with the other supporting artists.

The Highland Society arranged a triumphal procession for Sir Harry through Pitt and Moore Streets to the Australia Hotel, preceded by pipers and followed by thousands of well-wishers.

I was the first press man to meet Muriel Window who was quite delighted to meet the *MIRROR* representative so soon on her arrival. She sent all kinds of messages to U. S. A. friends, stating that she had had a great trip across and was delighted with the country (on appearances).

Harald A. Bowden brought out two new plays for the firm.

Emelie Polini drew wonderfully at the King's Melbourne, with the same casts as she had in Sydney recently. "De Luxe Annie," "Eyes of Youth," "The Invisible Foe" are the trump cards. There is no mistaking the Taits' continued success with their importations to date, every one having proved a sound investment.

Max B. Figman, Lolita Robinson, and the remaining artists of their company appearing throughout Australasia in "Nothing but the Truth," "The Tailor Made Man" and other plays are at present in Sydney.

Muriel Starr, Frank Harvey, and Louis Kimball will continue in Adelaide after their present successful season in Melbourne terminates, with "Three Faces East" (produced excellently by E. W. Morrison).

Thirty guests sat down to a farewell dinner tendered to Taylor Darbyshire (late associate director of the Williamson Directorate) by that firm at Paris house on the eve of his departure for London to take up his former occupation of journalist, representing "Sydney Morning Herald" and Melbourne "Argus."

Union Theaters, Ltd., have engaged Henri Verbrugghen and his Conservatorium Orchestra of 70 to appear one night per week at the King's Cross Theater, when it re-opens, an innovation that will be highly appreciated.

Claude Flemming is scoring the success of the season in "My Lady Frayle" at the Melbourne Tivoli, consequent upon a successful engagement at the Sydney home of McIntosh's productions.

The "Hello Everybody" company has been disbanded.

The Royal Comic Opera Co., headed by Florence Young, Reginald Roberts and Gladys Moncrieff are touring New Zealand in "Maytime," "Oh, Oh, Delphine" and "Katinka."

FAN SAN



GERALDINE FARRAR
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WRITING PLAYS FOR AMERICA BY RECIPE



When Edwin Carty Ranck asks—as he did in *THE MIRROR* not long ago—what is the matter with our playwrights, and volunteers the partial answer that they care nothing at all for motivation, suspense and all the rest of the things that get themselves written down in books as essentials of good drama, I think he is not more than half right.

True, as he says, our dramatists are pretty bad. True, the theater is deplorably full of the sort of plays Channing Pollock curses so roundly and writes so copiously.

But the reason, I should guess, is not that the playwrights care too little for motivation, suspense, preparation, climax, punch and all the many things taught so well in Professor Baker's half-bakery at Harvard,—and taught better on Broadway,—but that they care too much. That is why they create none of the characters Mr. Ranck wishes they would create. That is why they evolve no ideas. That is why their people are wooden Indians and their themes quite asinine.

Brains Needed More

Motivation, Suspense. Our playwrights' heads are full of these catch words when they might better be full of brains. They do their thinking in terms of motivation, suspense and "effect" when they ought to be thinking in terms of human beings and what Wilson Follett calls "truisms of animal behavior." Friends motivation and suspense, along with the numerous other old acquaintances, are to them mere mechanical expedients. They build their plays with these expedients and let it go at that. They gather together a few bare trees and proclaim them a forest.

It is a too slavish desire to make plays from recipes and not from ratiocination and observation of life that is the matter with them. And when they have finished following their recipes the result is about as inspiring as a page from the Boston Cook Book.

Motives Least of Worries

The things called for in the recipes don't make good drama when the cook is sick. Motives are easy. They are the least of the playwright's worries. He can stick a motive on a character by cramming a few lines into his mouth.

It doesn't matter to the playwright if the motive does not fit the character, so long as it sounds well in his mouth. He has supplied the motive, followed the recipe. That, he is sure, is enough. But to create a character and give it a head and heels, a heart and a will of its own, is something else again. And when you have created him, head, heels, heart and will, he is self-sufficient. He needs no motives, he is alive with them.

Plays Full of Motives

Our playwrights are sufficiently circumspect about motives, don't worry. But they use motives only as so many strings to pull a group of puppets. As for suspense, they don't forget that either. It is one of

Playwrights Care Too Much for Tricks of Trade Learned in Harvard and on Broadway and so Create Wooden Indians and Asinine Themes Instead of Human Beings and Ideas—Too Much Emphasis Placed Upon Motives

BY ARTHUR POLLOCK

their bulls-eyes, and they hit it regardless of how greatly they violate sweet reasonableness in doing so.

When the playwright thinks in terms of all these shibboleths, his motivation and his suspense and all his little supererogated other things are only so many labels plastered on empty tin cans. And so we get plays as full of pinchback motives as "A Prince There Was," through which George M. Cohan goose-stepped so successfully, as full of mannequins as "East Is West," and as full of prunes as "Three Wise Fools."

The Case of "Tea For Three"

It takes more than catchwords to make a play. "Tea For Three" has all the motives anyone could ask. Blatant, obvious motives they are, that stick out like the quills of the famous fretful porcupine. Is it they that make "Tea For Three" one of the best plays of the season and of several seasons? Not by a couple of jugfuls. Roi Cooper Megrue has been very meticulous about his motives, but they are mere make-shifts of the motive hunter.

It is his monkeying with motives that is partly responsible for the defects of the play. The characters themselves are all right. What they have to say is all right. And they give us a comedy so full of good things that one wonders how Mr. Megrue ever happened to do it,—and wonders how much better it would have been had he done less to the original of Carl Slaboda. How much of it is Mr. Megrue and how much the work of Slaboda possibly God and George Jean Nathan only know.

At any rate, insofar as it can be called the product of one of "our playwrights" we need not fret much as to what is the matter with that particular one. "Tea For Three" is at least a fairly intelligent adaptation, and that is a rarity. The motives may be abortive but they can not keep it from being a pretty fine thing. Perhaps it is not The Great American Drama, but it is a great surprise from an American dramatist.

Difference Between Playwrights

It is easy enough to conclude that our playwrights are feeble and witless if you draw your conclusions from observation of the work of our playwrights who are feeble and witless. Mr. Ranck says in effect that American dramatists are mentally paupers and technically clodhoppers—which is true of American dramatists who are mentally paupers and technically clodhoppers. But we have playwrights who are neither.

What, one asks in response to Mr. Ranck's query, is the matter with this Mr. Megrue who had something or other to do with "Tea For Three"? What is the matter with Rita Wellman, who is responsible for "The Gentile Wife"? What is the matter with Clare Kummer, who has written two or three things that are not to be sneezed at?

Playwright With Ideas

What is the matter with the Susan Glaspell who can write a "Bernice" or the Stuart Walker who can do anything so good as some parts of "Jonathan Makes a Wish," or the Zoe Akins who can thumb her nose daintily at the theatrical conventions and the catchword formulas in "Papa," or the Eugene O'Neill, who writes one-actors peopled with men whose motives he has made implicit in the men and not stuck on as after-thoughts resulting from his having read in a book that motives are nice things to have in dramas?

On the Right Road

What is the matter with such Provincetown Playwrights as Robert Allerton Parker who can write a fresh thing like "50-50," or Alice Rostetter who did "The Widow's Veil," or Wilbur Steele who turned out "Not Smart"? Or, even, what is the matter—sometimes—with Philip Moeller? What is there about these playwrights that will prompt a dubious answer to Mr. Ranck's question? There are many things the matter with them, of course, but they look at the theater from a praise-

worthy angle and they are on the right road.

No critic can make faces at a season that brings forth the variety of plays these dramatists have written.

Rita Wellman's Play

It is safe to say that when Rita Wellman wrote "The Gentile Wife" her thoughts were not of suspense and motivation. She was not bothered by mechanics, she began at the other end. She was not trying to concoct a play. She had some people she wanted to write about and she presented their case with the integrity of an artist, with the clear eye and cool head of a woman of intelligence and with no fear of what carrying a thought to its logical conclusion might lead her to. Motives and suspense could take care of themselves. And they did, more or less.

Our playwrights would produce more new ideas, the lack of which Mr. Ranck deplores, if it were not so easy to make a few of the other things, the lack of which he also deplores, take their places.

Know Their Business Too Well

The thing that is wrong with the majority of our playwrights is that they know their business too well, and their business is—business. The drama industry is like all the other industries: It turns out as many types of articles as there are purchasers to buy any particular type. And there are always many types of purchaser. You might as well ask what's wrong with our shoe manufacturers and answer cuttingly that they are in a bad way because they turn out parti-colored shoes. Yet there are people who are crazy to buy such footgear.

All Kinds of Plays Necessary

And there are people who want to see parti-colored plays, millions of them. You might as well carp at a clown because he clowns and doesn't pine to play "Cyrano de Bergerac."

The trouble with playwrights is that they do not care to try to write a "Bernice" or a "Gentile Wife" when they can more easily and more profitably write a thing that is merely a composite of tricks learned in the dramatic text books of Harvard and Broadway.

In other words, the trouble is that, as W. L. George has said, "the love of money makes genius a laggard, for genius does not pay, except in a run too long for most men's breath."

Playwright's Motive Important

When all is said and done, the function of the playwright is to express character in action—action that is due directly to character, and character that is revealed by action. That done, there can be no question of motivation. But the ability to do that involves something more than a commission from a producer.

The question really concerns not so much the motivation of the characters in the play, as that of the playwright in writing it. If his motive is simply to supply a star with a suitable vehicle within a certain length of time, it goes without saying that the play is not a good play.

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

ALBANY: HARMANUS BLEECKER HALL—The Fassett Company of Stock Players presented the most pretentious production of their engagement at Harmanus Bleeker Hall last week, when delightful performances were given of Edward Sheldon's "Romance," an interesting drama of love. Marjorie Foster made her first appearance with the company, playing the role of "Mme. Carvillini," in which she scored a genuine hit in this exacting character. Her emotional work was particularly good. Malcolm Fassett again gave marked evidence of his ability in the part of "Tom Armstrong." Others sharing in the success of the production were, J. Arthur Young, Nedda Harrigan, Stuart Fox and Arthur Holman, the skillful stage director. The Fassett Players will close their engagement this week, appearing in "Fair and Warmer." Herrick.

CHICAGO: WILSON AVENUE—Another bit of playwriting was given at the Wilson Avenue Theater when the popular North Shore players presented an anonymously authorized piece called "My Husband's Wife." It is described as "light, summery comedy" and was given its first staging by the sponsors of the North Side stock players. Cecilia Jacques, who has been playing leads of the Billie Burke type, makes her bow as leading woman of these players and has the assistance of Eugene McGillen, Vincent J. Dennis, Richard Earle, Elma Cornell, Willis Hall, Grace Childers and L. Andrew Castle. The Wilson Avenue is scheduled to remain open all summer, several new plays being in preparation. Atkins.

CLEVELAND: PROSPECT—The Vaughan Glaser Opera Company, which opened at the Prospect Theater two weeks ago, brought its local engagement to a sudden close June 14, following the last presentation of Victor Herbert's "Sweethearts." The company was acknowledged to be the best musical stock organization ever seen in Cleveland, but it could not survive the excessive heat which is the theater's keenest competitor. The company will remain intact, however, and will open in some other city, to be announced later, according to Director Frank M. Rainger. **COLONIAL:** The Colonial Theater Stock company, headed by Clara Joel, gave an excellent presentation of "Eyes of Youth." Robert Williams, of Comstock and Gest's Princess Theater organization joined the company last week, and will play juvenile roles for the rest of the season. Loeb.

HAMILTON, CAN., LYRIC:—The Northampton Players proved a great success in "The Gypsy Trail" all last week. **SAVOY:**—The Savoy Players had good business in "Good Gracious Annabelle" last week. Nisbit.

INDIANAPOLIS: SHUBERT MURAT—The Stuart Walker Company repeated "Romance," week of June 16, in which the company achieved its greatest success of last season and again gave the same excellent performance with Margaret Mower at her best as Clevina. Mr. Walker, who made his first appearance this season as the young rector of St. Giles, was seen to fine advantage. George Gaul again gave his flawless performance as Van Tuyl. "Milestones," week of June 23. Kirkwood.

JAMESTOWN, N. Y.: LYRIC:—The stock company at the Lyric Theater closed its Jamestown engagement Saturday, June 14, and Mr. Garfield took the company to Niagara Falls, N. Y., where they open a ten-weeks' engagement at the International Theater. F. S. Frazier has taken the lease of the Lyric from A. A. Fenvesy and for the summer will run feature pictures. Langford.

MONTREAL: ORPHEUM—The Orpheum Players presented "The 13th Chair" to good business and gave an excellent production of this, for stock, very difficult play. Chief honors went to Helen Beresford as the "Medium" and to Maurice Franklyn as the Detective. Margaret Knight was a sympathetic heroine. Underlined—"Upstairs and Down." Tremayne.

NEW BRITAIN, CONN.: LYCEUM—For the first time in three years, New Britain, Conn., has a stock company at the Lyceum Theater and measured by the warmth of the welcome accorded the Cormican Players, theatergoers of that town were pleasantly surprised when the curtain went up on the opening act of the initial offering, "The Brat," for the company selected by John E. Hogarty for the stock season includes many favorites. Ethel Van Waldron is the leading lady with James Cormican as the leading man, and sponsor of the company.

PORTLAND, ORE.: ALCAZAR—A smart production of "Madame Sherry" by the Alcazar Musical Comedy Company drew big houses to the Alcazar. Mabel Wilber and Oscar Figman scintillated in the leading roles. Next week, "Sweethearts." **BAKER—**In the production of "Sis Hopkins" the Baker Players repeated their success of the earlier season. Verna Felton suited the part of Sis as

if it had been written for her. In the role of Ridy, John G. Fee made a real hit. Irving Kennedy made a memorable underacter. As Ma Hopkins, Mrs. P. R. Allen enacted her part delightfully. **LYRIC—**"Hello Girls" was the title of the musical comedy at the Lyric which served Dillon and Franks plenty of opportunity to exercise their wit and humor. Logan.

SAN DIEGO: STRAND—The Virginia Brissac Stock company gave "The Show Shop" last week, which was delightfully put on. Miss Brissac and Fred Raymond were seen in the leading roles and scored. Ferdinand Munier as Max Rosenbaum, the Jew, was seen at his best. Big business. "The Walk Off" follows. This will terminate the present engagement of the players, who have been at the Strand for a year and a half, the longest engagement ever played by a stock company in San Diego. Chapman.

SAN FRANCISCO: ALCAZAR—The Alcazar offered a new comedy, "Information, Please," to crowded houses. Belle Bennett and W. P. Richardson are still the stars and are much appreciated. Barnett.

SEATTLE: WILKES—"The Hypocrites" was the offering of the Wilkes Players at the Wilkes Theater. Business was good. The performance was very satisfactory, resulting from the efforts of Director Addison Pitt. Ivan Miller was good as the Reverend Linnell; as was also Grace Huff as Mrs. Linnell; Henry Hall, Erman Seavey, Fanchon Everhart and Ruth Remick were splendid in their various roles. "Why Smith Left Home" followed. Mendell.

SOMERVILLE: SOMERVILLE—One of the prettiest productions and plays of the year is "Young Mrs. Winthrop" as presented by the Somerville Theater Players. Winifred St. Claire in the title role is splendid, as is Rowden Hall as the husband. Grace Fox is as usual charming, while Ruth Fielding as the blind girl does a clever piece of work. John Gordon as the youthful lover received no end of hearty praise, while Rose Gordon looked charming. Ted Brackett, Clyde Cummings and Ed. Wade also contributed materially. Next week "Alma, Where Do You Live?" is underlined.

TORONTO: ROYAL ALEXANDRA—The Robins Players keep on improving. "Flush," an English comedy, though poor in some aspects as a play, furnishes good opportunities for clever acting.

A very pretty Darby and Joan passage is given by Robt. Homans and Jane Marbury, and Miss Winwood gives a remarkable study in the part of Lucille. Miss Laird is a close second with her very clever performance of the gossip. Dantree.

WILKES-BARRE: POLI—"Eyes of Youth" was the attraction for the second week of stock, and proved a winner from a business standpoint. Alice Clements and Edward Everett Horton in leading roles are increasing their prestige, and everything points to an unusually successful stock season. Briggs.

FAILS TO DRAW

Prospect Theater Co. Ends
New Summer Policy

Summer stock at the Prospect Theater, New York, failed to draw after a brief attempt to restore that policy uptown and the company closed Saturday night with the sponsors fully convinced that the neighborhood doesn't care for that sort of amusement during the summer. Even the return of old favorites at the Moss house failed to prove an inducement and rather than suffer any further losses the management decided to close.

The company included A. Seymour Brown, Nellie De Grasse, Fred Ardath, Nila Mack, Tom McGrane, Harmon McGregor, Dorothy Allen and Helene Ray.

This is the second company to quit after an attempt to make dramatic stock pay in New York in the summer, the Seventh Avenue company recently closing through the inability of the policy to attract business.

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HOW THE SHOWS ARE
 DOING ON THE ROAD

CHICAGO: LA SALLE—"Honeymoon Town" was not presented at the LaSalle Sunday night, despite the plans of Mr. Woolfolk and the producers. At the last moment it was discovered that the scenery was too large for the stage of the LaSalle and the opening date had to be deferred until Tuesday night, June 17. "Honeymoon Town" made a fine impression at South Bend and the belief is it has merit enough to keep good business at the LaSalle during the summer months.

STUDEBAKER—Those who enjoy first nights had the pleasure of going over to the Studebaker and seeing Richard Carle make his debut in "Sunshine," which moved over from the Princess on Sunday. Carle

has made a new show of "Sunshine." He took the role of a jocular American life insurance agent operating in Spain, re-wrote practically every line of it, and made it one of the funniest of his impersonations. He was never more amusing than he is in "Sunshine." WOODS—"A Sleepless Night" made the jump also on Sunday from the Studebaker to the Woods, following Bertha Kalich in "The Riddle: Woman." Miss Kalich has gone to the Catskills, where she is said to be reading the manuscripts of several new plays and resting after a ten-months' season.

GARRICK—"Scandal" is still doing well at the Garrick. BLACKSTONE—"Tillie" at the Blackstone continues to good sum-

mer business.

EL PASO: TEXAS GRAND—The Italian Grand Opera Company commenced a season of grand opera at the Texas Grand Theater on June 5. Its opening opera was "Lucia di Lammermoor." They gave a very pleasing performance. Other operas were "Bohemia," "Il Trovatore," "Cavaliere Rusticana," "Pagliacci," "Madame Butterfly," "Rigoletto," "Sonnambula," "Faust," "La Tosca," "Manon" and "Traviata." It seems that El Paso has discovered a new soprano in Tina Paggi. She is a wonder, and with proper training, will rank with the great

artists of the world. She is the leading soprano. This Italian opera company has been touring Mexico and this is their first appearance in the United States.

SHELTON.

LOS ANGELES—The Shuberts presented Los Angeles with "Maytime," the first genuine Broadway production that has been in Los Angeles in months, and it was evidently appreciated, for it played to a full house all week. John T. Murray made big hit with his songs and comedy Caroline Thompson and Howard Marsh also went over big. Ezra Walck and Vivian Oakland scored individual successes. "Maytime" proved very refreshing arriving as it did in the warm spell.

ST. PAUL: METROPOLITAN—Wilton Lackaye, Margaret Illington and co-stars in "A Good Bad Woman" had good business at \$3 for lower floor seats June 15-17. Guy Bates Post in "The Masquerader," Pfister.

SAN FRANCISCO: COLUMBIA—The Columbia had a star program in Otis Skinner presenting "The Honor of the Family." He has played it here before but notwithstanding that fact, he played to crowded houses. He is a prime star and is well liked in San Francisco. On June 16 Henry Miller and Ruth Chatterton opened in "A Marriage of Convenience."

CURRAN—The Curran offered "Cappy Rick" to a crowded house, Courtenay and Wise being the stars. Mr. Wise was called for a speech which he delivered in his own inimitable style. The play pleased.

CASINO—The Casino has Will King playing to good houses. This week's offering is "What a Night." Vaudeville numbers, besides, are offered.

Barnett.

SEATTLE: METROPOLITAN—Alexander, "the man who knows," started the second week of his engagement and is playing to good business. He will be followed by Harvey's Greater Minstrels, June 27-28.

Wendell.

WHERE'LL WE GO!

Reisenweber's

All the folks who care for such entertainment in New York, and who have ever been in the Paradise Room at Reisenweber's make the place a sort of evening headquarters. In addition, Sophie Tucker and her three charming assistants make it their pleasant duty to see that there is a dance companion for all who so desire.

Healy's

Since the advent of the summer weather Thomas Healy provides a sensational revue "on ice" for his guests at Sixty-sixth Street and Broadway, in the Golden Glades. This show is unique among other shows in town, for it is the only one in which ice skating is brought to such perfection or, in fact, even attempted. There are also musical comedy numbers galore sprinkled out on the carpet, like Elsie and Paulson, Cathleen Pope, Judels and Petersen, Margot and Davis, Helen Hardick, Yvonne Darle and Peggy la Voile. This is not a complete list of the performers, and it is well worth a visit to see the entire program, as well as to dine and dance, with excellent service and fine music.

Asbury Park Plaza

The name of shore dinners is now famous, and the Hotel Plaza at Asbury Park, New Jersey, gives out for publication, and with no fear of successful contradiction, that it is the place that made them so. It is located at a convenient distance for a short tour from the Big Village, and the garage operated by the hotel is handy to its motorist visitors.

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OH, UNCLE; Phila. indef.

PASSING SHOW OF 1918; Chic indef.
 PRINCE THERE WAS; Chic May 11 indef.

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TILLIE; Chic indef.

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ANN PENNINGTON

*Taking Encores in "The Scandals" with Waterson, Berlin and
Snyders "I Am a Jazz Baby"*

VAUDEVILLE VOLLEYS—From



Now that the Wilton Sisters have at last "arrived" and have made the biggest kind of a hit imaginable along

Broadway, the home folks back in Terre Haute have high reason to set a few bonfires of rejoicing ablaze. The sisters—they are real sisters off the stage as well as on—recently scored a smashing hit at the Palace and by their appearance on the "Big Street" received an offer for a big show which the girls have accepted, and which should be a great incentive for other talented sisters to try and do likewise. Had the Wilton Sisters come into New York with much fanfare and loud newspaper trumpeting something of a hit would have been expected, but their first Palace showing was made without even a stage announcement or a painted card flashed at the side of the stage. It seems only yesteryear the girls were out west with none of the agents giving the girls a tumble. Finally they reached New York with the Palace success hitting them on gumshoes. Then there wasn't an agent who would not have been tickled to death to have taken the sisters under his booking wings.

The sisters are named May and Rose. It is May who plays the piano and Rose who handles the violin. Both girls sing. May also registering with the vocal solo, *I Hear You Calling Me*. May is seventeen and Rose is fifteen. They were born in Terre Haute. When the girls were kiddies the mother planned to have Rose study to become a kindergarten teacher, while she planned to have Mae specialize in music for the schools. To make a long story short the girls landed right side up in vaudeville and no sooner achieved the vaudeville success desired than they are accepted for a new musical comedy by Otto Harbach and Rudolph Friml entitled "The Little Whopper." The Wilton Sisters are on record as being the first vaudevillians to sing in harmony without music. (This is likely to bring forth a raft of "we were the first to do it before the Wiltons were born," etc., statements). Their harmony without musical accompaniment is done on a song styled *I'm So Glad That My Mammy Don't Know Where I Am At*, which was written by a Terre Haute Negro boy named Willie Tootsweet who died about three years ago. The girls sang the number for the first time in public in Milwaukee four years ago. The Wiltons went on the stage when Rose was five and May seven years old.

Adams and His Seals in Chicago

Cap Adams and his diving seals have gone west, the act having wound up its many dates hereabouts. Adams has booked the diving turn for the summer season in Riverview Park, Chicago. It appears Arthur Horwitz got Adams and seals some dates on the way out, but Adams plans his annual return to vaudeville next fall. Adams is in his sixties, but looks just the same as he did twenty years ago.

Walter Plimmer, the booking agent, likes to read a good book.

May and Rose Wilton Put Terre Haute on the Map—The Tinneys Looking Forward to London in the Fall—Sophie Tucker and Her Six New Kings

War jokes in the vaudeville houses appear to be doomed, according to the report that certain house managers have already drawn the line on their usage at any time.

Tinney the Outdoor Pastime

Frank Tinney is living the life of Riley this summer at his beautiful home in Freeport. It was reported that when Tinney closed his road tour in "Atta Boy" he had been signed for an immediate departure for London, where a fine and fancy contract awaited the comedian. It develops that Tinney is going abroad, but not until late next fall, according to the latest advices from Freeport. Meanwhile Tinney is devoting considerable time to his motor boat and has been giving some of his Freeport friends and neighbors some dandy spins on the water. Tinney also is a bug on polo and has a fine string of polo ponies in his Freeport stable. And automobiling is another hobby, and Tinney is more than enjoying the summer. And, incidentally, Frank has Master Tinney to look after when the little fellow isn't asleep, and perhaps Frank is teaching his son to become a second Frank. Mrs. Tinney, formerly Edna Davenport, a well-known professional at the time of her marriage to Frank, is also looking forward to the coming trip to London, as she has been there before and knows the old town by heart.

Raymond Paine Back

Raymond Paine, for a long time in vaudeville with Inez Nesbitt as the other half of his "double act," will again be back with Harry Pearson's forces next fall. Paine was in the U. S. Infantry seven months and rose to the station of sergeant. The result was that he agreed upon an armistice with vaudeville and signed with Pearson.

When it comes to taking an automobile apart and having enough left over to put life into a motor boat, Fred Henderson wins by a mile. Leo Greenwood says Hendy can use more tools on his machine than a threshing machine expert.

Frederick Bowers likes vaudeville so well that he is going out again in a show with himself as the star. Bowers is summering at his seashore farm in Red Bank, N. J.

Bout time Eddie Shayne hit Broadway with some marvelous tales of the climate in his New Jersey home. Over N. J. way the oldest denizens pass the time betting on the weather. The odds are long on rain.

Sophie Tucker a Fixture

Sophie Tucker does not plan to play any vaudeville dates for some time to come, or at least until her money-making proposition at Reisenweber's begins to pall upon her. Miss Tucker had established herself as an ever-welcome vaudeville "act," a recognized "big time single" that always added strength to any bill.

Then the Reisenweber offer came along. Miss Tucker had faith and the result was she has become a fixed favorite at the uptown restaurant. She plans a big night June 30, when she will preside at the opening of the Paradise Room atop Reisenweber's Columbus Circle place. Miss Tucker now has six new "Kings of Syncopation" to assist her, with Joe Gold an important member of the new musical outfit. Norton and Noble reached New York last week after a long and prosperous road season in vaudeville, the hard-working "pair" planning to enjoy the summer at their cottage by the seashore. They came up from the south by boat, having a delightful ride on the water from Savannah.

Seven—Come Eleven!

A colored vaudevillian was going up in the Palace lift the other day. As he yelled "seven" to the operator for his floor some agent immediately echoed "come eleven."

It's the law around the Palace building that the passengers in the elevators are not permitted to talk to the operators. The lifts are too small to carry anything else but a limited number of passengers. Too much conversation would jar the delicate mechanism of the cars.

Max Hart plays golf when the lawyers can spare him the time.

Tommy Gray dropped an "r" the other day in one of his breezy talks. That was the result of the English atmosphere T. G. sopped up while overseas. He is all right as long as he doesn't knock "L" out of his typewriter.

Handing Bill Rogers a Laugh

We handed Bill Rogers a laugh just before he went west to do pictures. The erstwhile vaudevillian had been commuting between New York and Forest Hills up to the time he departed for the Coast. We spied him one night hitting the Long Island route for the Hills. We asked him if he were still commuting between the city and Long Beach. He said that he was nearer New York, and that he was then living in Forest Hills. We remarked "Then you are no longer a longhorn but a shorthorn commuter, eh?" Rogers' former days on the plains and ranches were all devoted to "longhorns" and "shorthorns."

Bamm and Bard are playing vaudeville, but Edgar Allen says they have eliminated anything that sounds looks or makes a noise like the well known act of Savoy and Brennan's.

P. O'Malley Jennings is looking for the chap that wrote that real estate slogan so familiarly seen on the Long Island cars: "Own Your Own Home." He does. It's at Freeport, and between the high cost of living and commuting, Jennings says tenement life in New York has it on the L. I. life right now forty ways.

Vaudevillians living down the Mer-

rick Road way complain of the activity of the motor cops. Several have been pinched and fined for speeding. The end of the war gave back vaudeville some of its former entertainers and a lot of war jokes along with them.

Al. Warner of "Sweeties" is not only an actor but a mechanical expert, and carries a paid-up card in the I. A. T. S. E. Incidentally it can be said to Al's credit that he is deserving of success, as he is sincere as the day is long. The other week he picked up a derelict lad in New York and provided for his food and shelter, the kid not having had anything to eat for hours and having slept for four nights in the subway.

Harry Weber and George O'Brien are going to motor to Toledo for the big fight. Harry may bring either Jess or Jack back with him for a vaudeville appearance. He has landed a lot of big ones in his vaudeville connection. No report of his having made Doctor Wilkins an offer for a couple of weeks in vaudeville. Anyway, the doctor's time is taken up in court at present.

The Lights at Freeport have a corking business executive in "Manny" Manwarring, who does the work of about five men and gets the credit of one. But "Manny" isn't kicking as long as he is making the members happy. And goodness knows they need happiness with a dry spell coming on that will burn up the Atlantic Ocean for three miles out.

Vaudevillians Receive Notice

When Ziegfeld's "Follies" had its big first night in New York, among the principals receiving barrels of credit were former vaudevillians. In fact there isn't a musical show or revue along Broadway that hasn't its roster made up for the most part of former "two a-dayers." Of the "Follies" Eddie Cantor, Van and Schenck and Johnny Dooley are the most recent acquisitions from vaudeville. And in the Lew Fields show there were Joe Niemeyer, Willie Solar and others, whose best stage relations of the past were with vaudeville. And anyone familiar with any of the Winter Garden shows knows that the majority of the entertainers won their spurs in vaudeville. Then a glance at the George White show looks like a vaudeville layout, with such names as White himself, Lou Holtz, La Sylphe, Yvette Rugel, Bert Hanlon, etc.

Johnny Simon was sizing up an act the other day in a fashion somewhat after the following: "The jockey seems like a deadweight, but the filly is there with lightning in four legs. Can't lose if the track doesn't resemble North Clark street on a rainy day. That dog the railers are on could'n't win if they turned the track around." Johnny's friends were "wise" that the local racetracks are mighty close to the rails and roads leading out of Times Square. (P. S.—Johnny's from Chicago, which accounts for the North Clark street comparison.)

Scandal note: Sam McKee took in the Palace show the other afternoon and sat as far away from the press flock as the usher could take him.

"TWO A DAY" VAUDEVILLE PLAN FOR MOSS' BROADWAY THEATER

Arrangement May Be Made Whereby Present Picture Policy May Be Supplanted by Two Shows Daily in the Fall

IT wouldn't be at all surprising to the vaudeville regulars along Broadway to see B. S. Moss' Broadway Theater offering "big time" shows next fall or at least installing a policy of two shows a day. Such an arrangement is said to be underway with the B. F. Keith Vaudeville Exchange expected to give sanction to the Broadway housing the higher grade of variety bills.

The passing of the former Hammerstein Victoria stand as a vaudeville proposition left no "two a day" show closer to the new Palace than the Colonial.

The forming of the merger by the Moss Circuit with the Famous Players-Lasky Co., which through interests headed by Adolf Zukor now control the Rialto and Rivoli, will likely be the means that may make it possible for the Broadway to get the

Alice Lloyd Arrives

Alice Lloyd is in New York. She reached the States Sunday via the Acquitania. With the well-known international vaudeville star were Miss Lloyd's husband, Tom McNaughton, and the McNaughton children. The younger of the kiddies is named Cecelia and she is the picture of her mother. McNaughton is to join a Broadway show while Miss Lloyd opens a tour on the "big time" in Montreal. Owing to the war Miss Lloyd has been unable to come to this side until the present time.

Orr Operated Upon

Charles F. Orr, who has been playing vaudeville with Angie Weimers, is in New York slowly recovering from the effects of an operation upon his nose, Dr. Carey removing a bit of bone that caused undue pressure upon the nasal appendages. Orr expects to go to Atlantic City next week for a rest, prior to returning here to enter vaudeville with a new act. Orr expects to rejoin with Etta Hager, his former partner, who has been with one of the Shubert shows.

Nonette Resting

Nonette, after a brief dramatic engagement with "Somebody's Sweetheart," is now in Columbus, O., taking a rest prior to her return to vaudeville, the dates already having been accepted by the B. F. Keith Vaudeville Exchange. Nonette made the trip to Ohio in her machine, driving the car herself and doing Al job of it.

Lucille Cavanaugh Quits Bill

Annette Kellerman was carried over as the headliner at the Orpheum in Los Angeles, last week, and Lucille Cavanaugh, who was previously billed as the headliner, refused to share the honors and consequently retired from the bill.

FAN SAN

"big time" shows. In obtaining possession of the Rialto a big deal had to be formed whereby Oscar Hammerstein came in for consideration, as it was Oscar who had the agreement with the former United Booking Offices relative to the "big time" booking jurisdiction of Times Square.

As indications point the Broadway would make a good location for "two a day," and it is the belief that the house can overcome the booking obstacle through the recent changes in theatre control along Broadway, and thereby offer the biggest of Keith acts at the usual admission scale now in vogue at the other Keith theaters.

The effort is on, according to late reports, with plenty of time at hand for the deal to be given due consideration.

Moss has other deals pending.

Pantages Expanding

Further additions to the Pantages Circuit of vaudeville theaters include new theaters and office buildings nearing completion in Los Angeles and Salt Lake City; playhouses in Memphis, Tenn.; Toronto, Ont., and Kansas City, Mo., Montreal, Ottawa and Hamilton in Eastern Canada.

Building operations in these cities will start within the next six months, according to Mr. Pantages.

Hal Forde with Gitz Rice

Lieut. Gitz Rice has a new vaudeville partner, Hal Forde, now that Irene Bordoni is departing for France. Miss Bordoni sails on Saturday for a special season in Paris. Mr. Forde will continue with Lieut. Rice until Miss Bordoni returns, when they will make an extended vaudeville tour, booked by M. S. Bentham.

Charles King in Vaudeville

Charles King, following a season in musical comedy, has decided to return to the two-a-day field. He will start out in two weeks in the musical sketch of Daly Theater revivals which was presented at the Lambs Gambol recently. King plans to make the act an elaborate one, and will have a company of ten girls in his support.

Dinehart Not Author of Sketch

Alan Dinehart is not the author of the sketch "\$5000 a Year," as has been reported. The playlet was written by Orrin A. Breiby and Elizabeth Kennedy, Mr. Dinehart being the producer.

Watts Quits Vaudeville

The latest "act" to quit vaudeville for a production is James Watts who has been added to the new "Greenwich Follies," Watts to insert his variety travesty into the new show.

"Overseas Revue" Held Over Second Week At Palace. Sailor Reilly, Mustered Out Of Navy, Is To Produce Big Act. Frank Tinney Receives Signed Petition To Head Lights' Club. Edward Darling Kept Busy Denying Marriage Rumor In Print. Maurice and Walton Reported Returning To Vaudeville.

New Show for Frances Nordstrom

Arthur Guttmann, who was on the road this season as musical director for the Frank Tinney show, "Attaboy," is writing a new show for Frances Nordstrom, with special musical numbers finished by Guttmann. He is also working upon several new acts that will be produced under Miss Nordstrom's direction.

Remarkable Sale for "Follies" Song

Gene Buck and Dave Stamper jointly turned out "Tulip Time," which is one of the surefire song hits of the new "Ziegfeld Follies" and which started the town whistling it the opening night. The song is on the catalogue of T. B. Harms, and that firm has already received orders for more than 500 copies of the Buck-Stamper number.

Liddy and Cohen Here

Pat F. Liddy, a New York boy who is managing the Burlew and Plaza theaters, Charleston, West Va., and making a big success of it, and Abe Cohen, city tax commissioner of Charleston, and who enjoys more popularity there than the mayor are in New York spending some of their hard-earned Charleston mazuma. Pat and Abe are hitting every place where that "welcome home, boys" sign is displayed. Pat returns to Charleston in August to give the town the biggest show season it has ever had, while Abe goes back to entangle himself in tax meshes.

Tab Version Labor Day

"When Dreams Come True" is to have its vaudeville version Labor Day at the Brighton Theater, with Messrs. Coutts & Tennis, who own the show, having given consent for the tabloid presentation to be made. It will have a big chorus and special scenery.

Frank Ellis Back

Frank Ellis, former vaudevillian, and who was featured in vaudeville tabloids for several seasons, is back in New York after overseas service with the Pershing army along the German border. Ellis is returning to the stage, with several offers for production as well as vaudeville.

Program Changes

Through the Roehm and Richards offices the following artists have received immediate placements in Broadway dining places: Hector Wiley, Australian tenor, and Marguerite Severn, dancer, with the Palais Royal show; George Reed, juvenile singer and dancer with Rector's concert.

"Lights" Give Poverty Party

"The Lights" Club gave a "Poverty Party and Old Clothes Night" Wednesday, June 18. "Owing to the luxury tax" the invitations read, "We know it is impossible to buy expensive clothes, so wear your oldest garments, regardless of color, style or vintage."

Stage Stars in Vaudeville

Leo Carrillo who has just closed a two years' run in "Lombardi Ltd." will accept a few weeks in vaudeville prior to the Western tour of the play. Georgia O'Raney, recently with "The Velvet Lady," will also be seen in vaudeville in the near future. John Charles Thomas, who is now starring in "Maytime" on the coast, has expressed a willingness to appear in the two-a-day, and Mae West, who scored a hit in "Sometime" during its long run at the Casino, after a short vacation in the Adirondacks, will also be seen in vaudeville. All four of these artists are arranging their engagements through Alf. T. Wilton in the Palace Theater Building.

Loew Indianapolis House

Marcus Loew will start the building of a theater and office building March 1 next in Indianapolis on ground he has leased for a total rental of \$4,786,000 for the ninety-nine years the lease is to run. This rental is said to be double the sum paid in any similar deal in this city. The new theatre will seat more than 3,000 people and will offer high grade, popular priced vaudeville.

Acts Sail for S. A.

American acts under contract to play at least ten weeks with further time optional in South America sailed Saturday via Vauban: Flying Mayos, Carl Rosini and Co., Theodore, the Flemings and McNeath and Co. Their landing place will be Buenos Aires.

N. V. A. Baseball Team

The N. V. A. Baseball team practices every morning at Central Park Ball Grounds, 66th street and 8th avenue, weather permitting. All members of the N. V. A. are invited to practice. The N. V. A. Team would like to meet any other theatrical baseball team.

Fire in Home of Pantages

Fire caused damage estimated at between \$3,000 and \$5,000 in the home of Alexander Pantages, owner of Pantages Theater, Seattle, last week. The conflagration is believed to have been caused by defective wiring. The loss is fully covered by insurance.

Havez Busy on Coast

Jean Havez is still on the Coast, and while he is now writing comedy scenarios for the screen, does not intend to sever his act-writing relations with vaudeville. He is still in big demand by "single women," especially to write special material for them.

Will Rogers' New Book

The little book that Will Rogers wrote with characteristic Rogers style has been placed on the public market with newspaper book reviewers having made individual comment. The comedian has made numerous remarks about the Peace Treaty and the League of Nations.

Deiro Forsakes Vaudeville

Another vaudevillian forsakes the "two a day" for musical production. Deiro, the accordionist, is now under contract to appear in John Cort's new show, "Just a Minute"

STAGEHANDS PLAN SOCIAL CLUB FOR HOME AND ROAD CREWS

Movement Starts in New York to Make Permanent Clubhouse a Reality Similar to the N. V. A., Friars, Lambs, Greenroom, etc.

NOW that the stagehands of the United States have one of the strongest labor organizations in the country and which today is quite a link in the chain of affiliations of the American Federation of Labor the members are now sponsoring a movement whereby they will have a permanent clubhouse of their own in New York.

The stagehands are stronger in membership than the Friars or Lambs but have never enjoyed any kind of a club where the traveling members in particular could go and enjoy such sociability that is centered in the theatrical bodies having handsome clubhouses.

So this week a number of road men, prior to starting the new sea-

son with their respective companies, are putting forth every effort to bring about the stagehands' club reality.

It is a certainty that President Charles C. Shay of the International Alliance, now in Atlantic City attending the American Federation of Labor, will heartily endorse the proposition for a New York club although the Alliance cannot at this time pledge anything more than its moral support.

The new club would no doubt be so constituted as to make hotel provision for the men having no permanent homes as well as offer all of the club privileges that such clubs as the N. V. A., Friars, and the Lambs provide for their members.

Act Eliminates "Copy"

Upon the complaint of Savoy and Brennan that an act playing the pop houses had "lifted" their act the National Vaudeville Artists' Association immediately drew the lines on Bamm and Bard, the act in question, and the latter are now playing the Fox houses, with the "material" under complaint eliminated.

Edgar Allen, Fox's booking man, protected Savoy and Brennan and also made it possible for the Bamm and Bard turn to work if they were willing to cut out the Savoy and Brennan "lines" and "bits" that were under contention.

Jay Brennan, when informed that the other turn was chopping the stuff under complaint, said he was perfectly willing for the Bamm and Bard act to continue working.

Gets Vaudeville Offer

Artie Leyman, who hails from Wilkes-Barre, Pa., who was never in the show business prior to his arrival here with the new Lew Fields show, has made such a hit with his dancing in the "Lonely Romeo" production that he has been sought by vaudeville agents desirous of placing him in vaudeville. Leyman has "arrived."

Booking Season On

Charles J. Freeman, attached to the general booking department of the Western Vaudeville Managers' Association, handling a number of the theaters obtaining regular weekly shows through that source, has returned to Chicago as the booking season has opened and his presence is needed there to get things started for his list of houses on the W. V. M. A. books.

Lights Make Merry

Down at the Lights' Club, Freeport, L. I., Saturday night the members had a merry time, with a specially arranged entertainment and dance drawing out a large crowd. Sunday was also a big day, with many machines down from the city. Next Saturday night Thomas Dugan is heading the entertainment committee that is preparing a special program.

Jack Weiner as Manager

Jack Weiner, who has been a principal this season with the William B. Friedlander act, "Sweeties," is withdrawing from that offering at the close of its present tour to assume the general management of the newly opened offices of the William B. Friedlander Productions at 140 West 42nd Street, New York. "Sweeties" will resume its vaudeville travels next season, starting August 11, with Lillian Berse again its featured player. The Friedlander offices which now have Hugh Herbert a partner in their activities, have a number of new acts lined up for the fall.

New House for Wilkes-Barre

The Metropolitan Theater Co., one of the side issues of the Cummerford Amusement Co., who control a number of high-class motion picture houses in northeastern Pennsylvania, are the backers of a new picture-vaudeville house in Wilkes-Barre, for which ground was broken last week.

Overseas Revue Intact

Almost at the eleventh hour the William Morrissey "Overseas Revue" which has Elizabeth Brice featured came within an ace of opening at the Palace for its "specially booked" engagement without Clarence Nordstrom, one of its principals at the Princess and Nora Bayes theaters.

Nordstrom has made all arrangements to head an act that he had done in the Lamb's Gambol, with bookings even arranged. The Keith booking heads refused to countenance the bookings unless Nordstrom consented to appear with the revue.

This week arrangements were made after Nordstrom had called off rehearsals for his individual turn and reported at the Palace for Nordstrom hereafter to be jointly featured in the billing.

The act has two weeks at the Palace, with local dates also to follow for the beach theaters and Atlantic City.

The Keith offices are paying big money for the turn and are trying to have the revue remain intact for the entire season.

IS THAT SO! OVERSEAS REVUE TOPS PALACE BILL

Condensed Version of "Toot Sweet" Scores in Vaudeville

It was speculative doubt whether Will Morrissey's cleverly conceived overseas revue, as it had gone through the regular show channels and had finally petered out in a New York theater, would make the hit desired in vaudeville. But Morrissey was willing, and so was the Keith booking office, and the booking was made. Fortunately, Morrissey was able to retain the principals that helped him make the show please the New York critics when it was first presented here and at the Palace Monday the act ran fifty-seven minutes and scored the biggest kind of a hit imaginable.

Now the Palace bill had the latest Charles Chaplin film, "Sunnyside," but there was more solid fun in the vaudeville part than the Chaplin, which proved a "bloomer" as far as expected riotous picture comedy was concerned.

May Ritchie and Fred St. Onge opened the Palace show and acquitted themselves creditably. On second was The Creole Fashion Plate and what a corking big hit he made with his female impersonation and the unexpected switch to the Tux and the male accoutrements. He recently appeared at the Riverside and was a whale of a hit, and at the Palace the insistent demand following his last number demonstrated beyond all doubt that he is in "big time" to stay as long as he desires. But it's a moral certainty that the musical comedy or revue thing will catch him ere long.

Emma Haig was a dynamic bit of femininity, with Jack Waldron working hard to help the turn score. Waldron tries hard to sing and succeeds fairly well, but he's more at home with the dancing. Al. Herman —thank the powers that be—has eschewed some of his dirty gags, but may be on his best behaviour at the "Corner." However, he could slash a little more and not mar his success with the singing end of his turn. Al. had a "plant" who sang a chorus from the box, but on the "Friends" encore his voice went almost to a whisper. Al hit the tail end of the chorus in time.

Cressy and Dane revived "The Man Who Remembered" and the little skit with the sentimental finale impressed. After intermission, Chilson Ohrman, soprano, sang pleasantly with Will M. Cressy, then returning for a monologue. Reviewed elsewhere.

Then came the happy minutes with "Overseas Revue," which has Elizabeth Brice featured. Also reviewed elsewhere. The Chaplin film closed, many walking out, something unusual for a Chaplin at the Palace. Much was expected of this new Chaplin. It was unquestionably disappointing. The comedian has made too apparent a play for sentiment that held up long stretches of the film, when rapid fire comedy should have been worked up. As a surefire Chaplin it misses. It was really amazing to find the Palace audience silent as the tomb during long periods.

MARK.

(New Bills continued on page 1024)

WILL M. CRESSY AND VIOLA GILLETTE AMONG NEW ACTS

Viola Gillette

Viola Gillette is a singer with a pianist accompanist whose songs appear to be exclusive. They are good and she sings them well, having a pleasing voice. The number about the Yankee alphabet makes a fine patriotic finish. Miss Gillette makes one change of costume, and her gowns are stunning. She has a cultured bearing that goes a great way toward making her success. TIDDEN.

Helen Coline Company

Helen Coline is here. She has arrived. With a conventional piano at the side of the stage, and a conventional accompanist, and the conventional red shaded lamp behind, she literally bursts from between the center curtains and forthwith wins the hearts of her audience. Even when the audience is scattered and apathetic, her song of *Windows* is just the thing for entertainment. During her act, she wears four pretty gowns, and has three dainty scenes, each scene being for another stanza of *Windows*. She is the demure Prescilla from that stern and rock-bound coast, sparring verbally with 2nd Lieut. John Alden; she pours real tea delightfully in a modern bungalow and keeps up an incessant chatter as the tactless hostess; she is the actress with an apartment on the Drive, who would have you know, if you please, that she once had a part up-stage. Her act will "go big" on any vaudeville circuit. RANDALL.

Al H. Wilson

Al. H. Wilson drinks a lot right out on the stage, and always threatens to do card tricks. Up to a late hour last night, it could not be learned whether he ever did them or not. He has a fine brogue and a rich South Brooklyn temperament with a tenor voice. He sings rather well *When Do I Want You* and *The Heart of a Fool*. The best thing in his act is his new line of jokes. They are good and new to the local stage. RANDALL.

The Reynolds

There are three people in the act billed "The Reynolds," a grown man and two quite youthful girls. But you do not know there are more than two, until the offering has run along some time. The opening number is a song and dance by the man and one woman, and after what seems to be a lightning change the woman comes out to do a solo. Then the man says he will show the audience an illusion that is bound to baffle. The girl goes behind a screen and in an instant appears from behind another one across the stage. She goes behind again and in another second comes down the aisle from the front of the house. Then the other comes from the screen. Although this sort of thing has been done many times before, it is a real surprise. The act finishes as a three singing and dancing turn of decided merit. The trio is young, pleasing and talented. The surprise is a valuable addition to something that would be good enough even without it. TIDDEN.

The Temple Quartette

The Temple Quartette are good harmonists, but decidedly mediocre comedians. They might be better in this division if they had better material. At least, if they are going to use such old stuff they should go far enough back to be beyond the memory of the present generation. The songs they use are a wise selection, among which are *Who Discovered Dixie*, *Alcoholic Blues*, *I'm Always Blowing Bubbles* and *Everybody Wants the Key to My Cellar*. These they do extremely well.

TIDDEN.

Hooper and Burkhardt

In a languid skit like "At the Fox Chase," Hooper and Burkhardt could not hope to accomplish very much. The patter is entirely inane drawing rarely more than a titter. The first song is also of a nondescript character. The highest point in the act is the closing number in which *Here Comes the Bride* is sung quite fairly. Both the man and the woman are attired in hunting togs, and a special drop depicting a fox being chased by hounds is used.

MARTIN.

Flo and Ollie Walters

One of the Walters sisters is either really tongue-tied or simulates it throughout their act, which enforces that everything they do be kid stuff. The one who uses the childlike voice all the time is a little too aggressive in her comedy methods and when she tones down will be really funny. The other sister is charming and sweet, and presents a contrast that is emphasized by her reserve. Her singing of *In My Little Quaker Town* should show her sister that after all a certain amount of reserve goes farther towards success. She also dances very well. The closing song, *Isn't He the Busy Little Bee* goes well.

TIDDEN.

Marion Harris

Marion Harris has personality plus. She is ingratiating. Miss Harris bills herself euphoniously as Syncopation's Scintillating Star, which we feel is no exaggeration. Her offering consists solely of singing syncopated songs, and you cannot resist her appeal. She has a manner of putting over her songs which wins her audience from the start, and she does her work as though it was a great pleasure in her life and not a condescension in giving the audience just so much time. And while she sings she sways a mean shoulder, as the curbstone describers would casually remark. Among the songs Miss Harris introduces that were liked the best were *I'm a Lonesome Southern Girl in a Great Big Northern Town*, *Jazz Baby* and *I Ain't Got Nobody*.

TIDDEN.

Florence Henry Company

Florence Henry Company present a sketch. It is funny, gruesome and sobby at times. The plot of the thing is the new generosity of a stingy old bachelor acquired at the instigation of the lady. She is something new in doctors' assistants, inasmuch as she wears a low and behold evening dress. And not the least of the little company is the young man of about eleven, who sleeps in a barrel at the dock, and wins succor from the stingy old bachelor, but who has the foxiest hair-cut you ever saw anywhere.

RANDALL.

Doyle and Elaine

Doyle and Elaine are two women made up as coffee colored Negro girls, and they have a special drop, in one, of a cotton plantation. Their turn consists of a song, a dance, another song ending with a fake jazz on zobos, and the finish is a clog dance. Everything is done as a duet. The best thing the Misses Doyle and Elaine do is their dancing, but they sing very well. They have a turn that is a sure success over the small time routes.

TIDDEN.

DRAMATIC MIRROR

CHICAGO — MAJESTIC

Gus Edwards and His Revue Headline Summer Show

The bill at the Majestic last week was so good that the audiences soon forgot the torrid atmosphere outside the theater and shouted with delight. It is a typical summer show. Gus Edwards with a series of his songs, Vincent O'Donnell and two pretty youngsters in the persons of Alice Furness and Beatrix Curtis entertained the audience for 30 minutes. The sure-fire patriotic songs of Gus Edwards carried over the act. Hickey Brothers, in an acrobatic dance act, pleased. The song of pretty Margaret Young in "Stephen Get Even," was received with much enthusiasm. Clara Morton, of the Four Mortons, put over a series of clever songs including *Let's Knock the Bull out of Bolshevik*. Joe Morris and Flossie Campbell with their "nut" act found the stage too small for their act and the boxes and orchestra circle were utilized to the merriment of the audience. The Majestic was one of the coolest spots in town.

ATKINS.

The Misses Parker

The main reason for the two Miss Parkers not being more of a success than they are is apparent on the surface. They have made an unwise selection of numbers to sing, using but one popular song, *Don't Cry, Frenchy*, amid a program of old-time ballads and operatic selections. Unless we greatly err, vaudeville audiences prefer a reverse arrangement. If the Misses Parker's facial expressions did not reflect such utter self-satisfaction in their own voices we would say they sing very well. But their too evident approval of their own efforts raises the standard of judgment. Their manner seems to give the impression that they considered themselves Farrar and Galli-Curci and so it becomes necessary to judge them from that angle. The result is not in their favor. Also they should correct the easily remedied fault of interminably dragging through the numbers, and they should have their piano player accompanist who is a good musician play something else beside the worn-out one-hand stunt.

TIDDEN.

Newport and Stirk

Newport and Stirk are a team of men acrobatic dancers who were under the impression that the value of their act would be increased if they introduced a little patter. It is not. It almost makes it a failure. Their idea may have been all right, but the poorness of the material is the fault. Their various dances are fair and are marked by especially heavy comedy falls by one of the men.

TIDDEN.

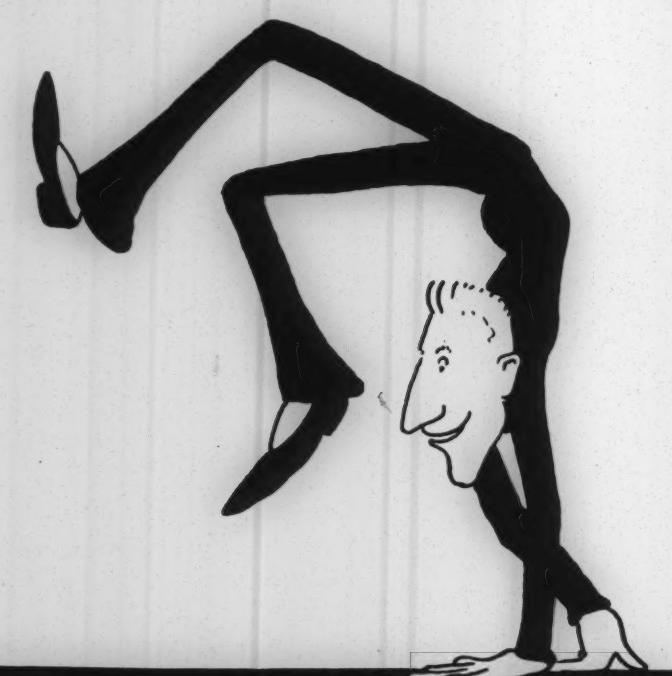
Joe Brennan.

Joe Brennan is a young man who appears as an old man, and should not appear at all. His voice, though, is passable, and it is possible that if he did not attempt anything but singing, he might "get by." He sings *The Man Who Came From Ireland* and *Little Mary Brown* in a rather pleasing way, but his jokes are labored and not even amusing.

RANDALL.

(New Acts continued on page 1024)

VAUDEVILLIANS—By Ed Randall



IN THE SONG SHOP

The Song Game No Place for a Woman—Feist Convention Started—McKinley Company Connects with Photoplay

By E. M. WICKES

THE war has upset many theories and traditions, especially those having to do with women. It has opened new fields of endeavor for women, but as yet it hasn't made any place in the popular music publishing field for women. The song business is no place for a woman, not as the head of any organization. A few young women like Minnie Blauman, Frances Carroll, Amy Ashmore Clark, and Rose Wunsch, have proved to be wonders in the professional departments. They know the game from every angle, know more about popular music than all the other women who ever came into the game put together, and yet not one of them has ever expressed a desire to head or run a publishing house.

All women, however, are not alike. There is one firm just now being guided or misguided by a woman, and it is costing the boss a fortune to let her have her say. Between them they tried to revolutionize the music game by squandering money on advertising songs that were seldom sung on the stage. They don't seem to realize that songs have to be sung on the stage in order to get any real results from a big advertising campaign. They tried to cover the middle west with some advertising without co-operation from the vaudeville performers, and one order of twenty-five thousand copies that they shipped came back practically intact. The woman at the head of the business is credited with saying that she wouldn't waste any time on acts, and that she can make hits without singers, but as yet she hasn't made anything that looks like a near hit, and this in spite of the fact that close on to \$25,000 has been invested on certain numbers. From all reports she is trying to conduct her business as she might run a nursery, insisting that every one should do as she wishes. Her word is law, but her law lacks logic. Even her clerical help can't see her way of doing things, and she has a time of it trying to hold any one more than a month. Still, some day she may come to realize that the song game isn't a pink tea. It's a man's job. And it calls for men with energy, intelligence, ingenuity, and courtesy.

Feist Convention Started

Last week Leo Feist held a reception at his new professional studio, 711 Seventh avenue. All day the place was crowded with friends and out-of-town managers who were entertained by two jazz bands. Refreshments were served a la Feist, meaning that you could go the limit. It was the opening of the Feist yearly convention. Out-of-town managers who attended were: Rocco Vocco, Milton Weil, and Chester Cohn, Chicago; H. C. Johnston, San Francisco; Al. Sather, Los Angeles; Joe Fuchs, St. Louis; Monte Austin, Seattle; Harry Coe, Kansas City; Bob Miller, Detroit; Erni Hughes, Cleveland; Elmer Setzler, Pittsburgh; Chas. Cordray, Cincinnati; Milton Stevens, Buffalo; Nort Schaffer, Minneapolis;

Fred Auger and Arthur Huskins, Boston; Walter Part, Providence; Fred Kemlo, Baltimore; Fred Wright, Philadelphia; Archie Lloyd, New Orleans; Lew Mahan, Dallas; Dave Frank, Atlanta.

Leo Wood, acting as the reception committee, and ably assisted by Archie Gottler and Solly Cohn saw that every one enjoyed a pleasant day.

McKinley Company Connects with Photoplay

D. W. Foster, general manager of the McKinley Music Company, has completed arrangements with the Famous Players-Lasky people for a combined publicity and advertising campaign on a song called, *The White Heather*. The Paramount is releasing a feature story by the same name and the two will be exploited together. The melody will be used for the musical theme of the picture, and at every show house where the picture is thrown on the screen there will be a phonograph in the lobby which will play the song for the benefit of the patrons. The song was written by Al. L. Haase, J. Fred Coots, and Chas. A. Snyder. Haase, and Vincent Sherwood, the general manager of the New York office, have already lined up a number of acts to use it in vaudeville. In the near future the country will be thoroughly covered with dance orchestrations.

New McCarthy-Tierney Song

One of the biggest song hits in this year's Ziegfeld "Follies" is *My Baby's Arms*, for which Joe McCarthy wrote the lyrics and Harry Tierney the music. In staging this number, Mr. Ziegfeld has intrusted its singing to his prima donna, Delyle Alda, who is assisted by a score of the prettiest of the "Follies" girls, each costumed to represent a different type of femininity. The "Follies" makes the third Broadway production in which Harry Tierney is represented. He contributed the score for "The Midnight Whirl," the Century Roof revue, and his *A Wee Bit of Lace* and *Charming* are two of the big hits in "The Royal Vagabond."

Coming and Going

Jack Mahoney has joined the staff of McCarthy & Fisher. His first number, written with Fisher, is called, *While Others Build Castles I'm Building a Cottage for Two*.

Anatol Friedland, the popular song composer, is all set to go back into vaudeville in a sketch.

Herbert Steiner, formerly with Gilbert & Friedland, has returned from Germany, where he was with the Army of Occupation.

Fred Fisher's new novelty number, *You Don't Need the Wine for a Wonderful Time While They Still Make Those Beautiful Girls*, is being featured by Eddie Cantor in the "Follies."

Every once in a while several of the New York evening papers announce that L. Wolfe Gilbert has written a new song. How do you do it, Wolfe?

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK		
Jazz Baby		Marion Harris
Mickey		Avon Comedy Four
Alcoholic Blues		Temple Quartette
I'm So Glad That My Mammy Didn't Know Where I'm At		Wilton Sisters

Last Half at 23rd St. Excellent in But One Spot

The vaudeville part of the program for the last half of last week at Proctor's 23rd Street Theater got away to a poor start, as we say at the track. The Pelots opened the bill. There is no reason why such an act should be on any stage. The act consists of poor juggling and the throwing of a lot of apples around the audience. They mostly go "squish" on the chairs. Second, was Mr. and Mrs. Joe Norcross in old favorite songs, *Sailor Beware*, *Old Black Joe*, *Maggie*, and *Silver Threads Among the Gold*. Florence Henry Company came next and were applauded for their sketch. Al H. Wilson evidently got back from somewhere and brought a bottle with him out onto the stage. He sang tenor songs, and told new anecdotes, and took swigs from his bottle in between. Ashley and Skipper were slow as a team for entertaining. One is a bum on a bench, and the other is a strolling Yiddish millionaire in a two-gallon hat.

Helen Coline was in a class away beyond anything else on the card, to go to the races again. Her singing, acting and dancing are exponents of the better class of vaudeville stage art. Closing the bill came Rena Arnold and Jack Allman with a new twist to the chance acquaintance, well and entertainingly done. He sings *Sweet and Pretty* and *The Shack in Athlone* with her assistance by her graceful presence.

RANDALL.

Harlem Opera House Has Good Last Half Bill

At the Harlem Opera House the last half of last week, Lillian and Twin Brothers opened a bill that was composed almost without exception of highly entertaining acts. The routine of this acrobatic offering is unusual and well executed. Gray and Parker followed with songs and conversation. The high spot of their act is the girl's playing of *Rose of No Man's Land* on the horn. Kimberly and Page occupied third place with a sketch called "Spring Is Calling," which is entertaining pictorially and musically as well as being strong in the comedy vein. Newport and Stirk for some reason did not get over as well as they might. Most of their stories sailed out of the house untouched. Their dancing and falling stunts, however, won them a hand. In next to closing place Max Ford, of the Four Fords, and Hetty Urma, assisted by an accompanist unnamed, presented a song and dance revue which pleased mightily. *Sand Dunes* is their best number. Ford's dancing is, of course, the act's strongest feature. Burns and Frabito brought the bill to a close with their familiar "wop" comedy.

MARTIN.

CHICAGO—STATE LAKE

Jazz Specialists Feature the Bill at This House

The Jazzland Naval Octette, headliner here, brought the tang of the sea into the bill with refreshing appeal. The band and lively banter among them made the audience quit fanning themselves with their panamas and applaud, so well did they like the Octette. Shelton Brooks stopped the show with his popular song *Let Me Shimmy and I'm Satisfied*. He had to sing again and again. Menlo Moore's musicalettes "Flirtation" pleased. Others on the bill were: Kerr & Weston, Davis & Darnell, Rockwell & Fox, Gerard & Gold, Wilson & Aubrey and Turner & Grace. The entire bill was well received. Business continues enormous.

ATKINS.

Two Big Hits on 5th Ave. Last Half Program

The outstanding hits of the bill during the last half of last week at Proctor's Fifth Avenue were made by Harry and Emma Sharrock and Lewis and Dody. The Sharrocks did their universally familiar sideshow bally-hoo and mind reading, with which they seem to be eternally successful. The two Sams, Lewis and Dody, who recently returned to vaudeville from burlesque, have made no significant changes in routine.

Another turn that was appreciated was the Aaron Hoffman duologue presented by William Sully and Genevieve Houghton, which was introduced but a few weeks ago. Homer Romaine, a fast working acrobat, opened the bill, to be followed by Flo and Ollie Walters, a sister act doing songs and dances. George Drury Hart presented his "surprise" sketch "I Beg Your Pardon." The Temple Quartette got an average amount of applause for their valiant efforts at comedy and harmony. The Misses Parker, singers, did fairly.

TIDDEN.

Proctor's 125th St. Offers Exceptional Last Half Bill

A bill with very few weak spots brought last week to a close at Proctor's 125th Street Theater. Minnie Faust and Brother caused thrills with their exploits on a revolving ladder. Joe Brennan in number two spot had to offer only another of those acts which impose on Irish good nature. Scotland was next represented by the Seven Glasgow Maids, singers, dancers, pipers and drummers, with Jesse B. Sterling. The offering is spirited and chock full of the qualities that go to make up amusement. Vine and Temple, a team with pep and exuberance of high spirits, touched the top notch of the bill. Martin Webb (in "Cousin Guiseppe" or with "Cousin Guiseppe"?) was a big laugh getter. The act consists of two men, only one of whom can be Martin Webb. Is the other "Cousin Guiseppe" or is that the name of the skit? Some Day I'll Make You Glad is among their musical numbers. The Dancing Serenaders closed the bill with a lively minstrel act. MARTIN.

FAN SAN

MEN FEATURE LAST BILL AT COLONIAL

Morton and Moore, Eddie Carr and Moran and Mack on Program

The last bill of the season at the Colonial is dominated by the less deadly of the species. Indeed, there are so many men on the program that the presence of Sybil Vane and the Shirley Sisters provide a refreshing diversion.

Howard Valentine led the procession with an act which consisted of balancing himself on various vehicles. Good natured sarcasm directed mostly at himself, helped to put the act over. Followed the Shirley Sisters, who danced some conventional steps and sang not without charm such numbers as *They Get By When They're Beautiful*, and *When the Band Begins to Play*. Their offering would gain in appeal were they to use a full stage with an attractive back drop.

Eddie Carr dished up plenty of laughs with a platter of patter built around an irrepressible office boy who treats his boss with supreme contempt. The act is what is known as quick-fire stuff. With Carr's rapid delivery it kept the audience in the best of humor. Jack Ryan and Ed Healy sang medleys of popular Franco-American songs, which included *Don't Cry, Frenchy, Oui, Oui Marie* and *Come On Papa*, and ballads directed at the passing of John Barleycorn.

Morton and Morse, the headliners, provided capital burlesques of the tango school of dancing and the "Nell's out thar" school of melodrama. Their faces were chalked throughout the act. A jazz band of five pieces assisted in the proceedings.

Sybil Vane confined her repertoire entirely to classical selections. She sang with a strong clear voice Monday afternoon, rendering particularly well, Tosti's *Good Bye*. Moran and Mack gave their amusing Negro patter, finishing strongly with a characteristic boxing match. Charlie Chaplin's picture "Sunnyside," which ended the program, proved very disappointing, most of the audience declining to sit through more than half of it.

The Colonial, under the direction of the greater part of the year of C. C. Egan, has enjoyed an unusually successful season. The theater will reopen in August. REID.

Current Half at Proctor's 5th Ave.

Several song birds twitter or sing the welkin at Proctor's Fifth Avenue Theater the first half of this week. Marguerita Padulu is one, Mabel Bourke is another, and the three Tivoli girls make a quintet complete. There is one stage not on the program as a daffybill, Bert Fitzgibbon. Adele Parker is a nimble equestrienne, and cavorts about on a prancing steed. Imhoff, Conn and Coorene play "In a Pest House." Imhoff is a name made renowned by the inventor of the Imhoff Septic Tank. There are two acts of the song dance and patter variety: Bobbe and Nelson entitle theirs "His Girl," and Hooper and Burkhardt call theirs "At the Fox Hunt." RANDALL

RIVERSIDE HAS ALL STAR BILL

All Eight Acts of Sterling Quality

It is a difficult task to apportion honors on a bill such as the current one at the Riverside, of which at least five out of the eight acts are of headline caliber. If honors are to be apportioned, however, the lion's share must be given the Wilton Sisters, whose arrival on Broadway has been the conspicuous event of the year in vaudeville.

Kartelli opens the bill with an excellent routine on the slack wire, followed by Joe Towle who holds down second spot like a prince. He is strongly to be commended for refraining from the weary July First type of story, even with the temptation of a keg as a prop. In third place, Kimberly and Page offer a dainty little skit called "Spring Is Calling." George Whiting and Sadie Burt follow, and from there on, the bill is all headliners. Whiting is now using *Take Her Down to Coney Isle and Give Her the Air*, as his solo number. The other numbers, including *Here Comes the Bride*, and *I'm Sorry Dear*, are put over in the best Whiting and Burt style. The Avon Comedy Four closed the first half with their oft-seen "Hungarian Rhapsody." Mae and Rose Wilton, after the intermission, sang, danced, fiddled and chatted themselves into everybody's heart, and were recalled many times. Valerie Bergere and company are offering a new dramatic playlet by Victor H. Smalley, entitled "Judgment," which is reviewed elsewhere. "The Pint Size Pair," Joe Laurie and Aileen Bronson occupied the next position. It speaks very well indeed for their comedy that it brought hearty and prolonged laughter even at the end of such an aggregation of more or less similar acts.

A little dancing here and there would have lent a most welcome touch of variety to the program, with the exception of a short number by the two clever and amusing comedians of the Avon Four, an even shorter one by Mae Wilton, and a few steps by Laurie and Bronson, it is a danceless bill.

The omnipresent Chaplin picture "Sunnyside" is said to have closed the show. MARTIN.

Kimberly and Page

"Spring is Calling" is the title of a charming little three-scene sketch offered by Leon Kimberly and Helen Page. It is of the Cinderella variety, with Miss Page a ragged urchin who sheds her cocoon, and becomes a gorgeous butterfly in the garb of an artist's model. But does she marry the Fairy Prince? That's the question. After the very pretty curtains close on the studio scene, out steps Kimberly with an announcement that the end of the sketch is left to the individual's imagination. He is shortly joined by Miss Page looking even more gorgeous, and the two occupy a few very pleasant minutes with foolishness and a song. Kimberly also sings *Someday I'll Make You Glad*. The act is undoubtedly of big time calibre. MARTIN.

Will M. Cressy

The war made a "single" out of Will M. Cressy. Not that he and Blanche Dayne have forsaken the old and more familiar vaudeville way of garnering the shekels that keep the wolves from the door (they're plural now that the h. c. of living is still close to the sky) but he went overseas as a Y. M. C. A. entertainer and picked up some stuff that he is dishing out in entertaining monologistic style at the Palace this week. Now Bill Cressy may be nearer sixty than he is the twenties yet the way his comedy squibs about the war, the life over there and some of the jokes they tell on the troopers, both black and white, furnish Cressy with a "single" that can be used on the "big time" without taking a bit of credit away from Cressy and Dayne style of offering their vaudeville wares via the sketch route. Bill comes on some minutes after he and Miss Dayne have enacted character comedy roles but Cressy has on the uniform that the entertainers wore on the other side and displays a service stripe (six months) that means a lot to him. To make a long review short the best thing to state right here is that Cressy as a monologistic "single" put it over nicely Monday afternoon at the Palace. Meanwhile the rumor goes the rounds that Cressy next season will be seen on the legitimate stage doing one of those Frank Bacon characteristic types for Smith and Golden. Bill's had experience and with a war record as an entertainer that saw the big guns at close range in deadly action his success should not be a matter of doubt at this writing.

MARK.

Valerie Bergere and Co.

It is a long time since Valerie Bergere has appeared in ordinary American clothes, as she does in "Judgment," her new melodramatic playlet by Victor H. Smalley. Miss Bergere, as an emotional actress, can do what she pleases with a vaudeville audience. Her methods seem failure-proof.

"Judgment" is an intense and absorbing drama-let of its kind. Into Judge Brill's home, so the story goes, a strange woman forces her way the night before the trial for murder of one Jim Slocum, a professional thief. She is his wife, and has come to plead for his life. All the evidence against him is circumstantial, and to prove to the Judge the unreliability of such evidence, she stages a situation then and there which, but for her explanation at the proper time, would have ended in the dissolution of the Judge's household. He is convinced by the ruse and by her plea, that Slocum should not be executed on the evidence at hand.

The author has written into Slocum's wife, such admirable qualities, and through her has so gilded the thief himself, that one is almost tempted to go and do likewise. But perhaps that is the sort of wife thieves have; we have never known one. Miss Bergere's support is adequate, but scarcely more. MARTIN.

Piermont With Lew Golder

It remained for Lew Golder to tempt Bennie Piermont with an offer to become associated with his booking activities and Bennie fell.

Overseas Revue

As the "Overseas Revue" has been boiled down to meet the requirements of vaudeville hence it behoves us to make a "new act" review of it. As an "act" the revue, which is the best of the Will Morrissey show at the Princess and the Nora Bayes theater, is there forty ways from the booking hooks. Elizabeth Brice is featured but the work of May Boley and Clarence Nordstrom stands out so prominently and so efficiently strong that they deserve just as much prominence in the billing. Then Bill Morrissey is in view all the time aiding and abetting the success in such a manner that his unctuous style is not to be denied. Fifty-seven minutes may be a little too long for the best vaudeville act in captivity yet this revue as it runs speedily and happily and merrily and humorously strikes a happy medium in the "two-a-day." At the Palace it went over Monday afternoon like a ton of brick. Collectively and individually it was tremendously big. Miss Brice looks well and sings well, with the *Salvation Sal* number her most effective period. Young Mr. Nordstrom has youth, voice, dancing ability and a natural way of working that ingratiated himself with the audience from the start. He works to stage perfection with Miss Brice on the duos and that sailor "bit" was a bully feature. We predict big things for this likable chap. His numbers included *The Eyes of the Army*, *Carolina* and *Brightly Bound* with Nordstrom helping Miss Brice with the *Bumble Bee* number. Miss Boley had several numbers that were surefire which included *Baby Vamp* and the operatic "bit." Morrissey's *You'll Never Get a Whimper Out of Me* was greatly enjoyed and encores in brisk demand. Miss Brice scored roundly with *Give Him Back His Job* and also held her own on the other numbers. Lon Haskell was the big, breezy sergeant and his comedy exchanges with Morrissey were laughingly received. The chorus numbered ten girls who dressed after the fashion introduced in the show. "Overseas Revue" is at the Palace next week. It deserves the retention. It amuses. It entertains.

MARK.

U. S. S. Carola Trio

The three young men who bill themselves in the above manner, obviously sailors from the good ship Carola, which, strangely, has a musical sound to it, have a singing and piano act that is different. Their routine is cast in the same die as many others, but they have a refreshing manner of presentation. For one thing the comedy is good, one of the men being a natural comedian. They sing well and they have made a good choice of songs among which is *Come On Papa*. The piano player does a pleasing specialty. TIDDEN.

Homer Romaine

Homer Romaine has a short, snap-acrobatic turn that would fit on any bill as an opening act. The rapidity with which he works is the chief advantage in his brief offering. To work at the speed he does for longer time would be impossible. The feats Romaine does are interesting.

TIDDEN.

VARIED VAUDEVILLE HELPS ROYAL BILL

Acts of Every Description Pass in Review in Uptown Show

This week's bill at the Royal has the sort of program for which vaudeville was given its name. The entertaining gamut is run from Greek posing, athletic equilibrists and intricate juggling to satirical playlets and classic dancing. The Apollo Trio start things rolling with bronzed exteriors in a series of startling feats of athletic ability. Shaw and Campbell sang pretty songs in equally pretty frocks. They sang that Chinese love song, *Hong Kong*, and made a hit. Then *Don't Cry, Frenchy* exerted a wide appeal. They finished with *Music of Wedding Chimes* and *I'm Blue for my Daddy*.

There were also a lot of dogs in the different acts. Little Bertha Gascoignes was the first to appear. Her partner is a spectacular juggler without resorting to tricks that scare an audience half to death. He throws Bertha about in the air like a bag of middlings, but she always manages to light with her fore feet on the palm of his hand and with her hind feet aloft. Franker Wood and Bunee Wyde played in a little sketch of life in Greenwich Village. They each get ejected from their flats by the irate rent collector and proceed to sing and dance in utter abandon and gaudy raiment. The four people in Eva Taylor's company also present a playlet, centering around the high price of liquor after the "Fust of July."

Another dog, this time Alfred Latell in disguise, opened after intermission, and pleased all the little ones by his growling, and howling, and catching flies, just like a real dog. Elsie Vokes assisted him.

Gretchen Eastman lived up to the announcement of her act, and gave a vaudeville treat. In wonderful dresses, one of 1795, one a yellow accordion pleated affair, and one of black silk with a dashing sash of scarlet she showed the grace of the finished dancer. Billy Griffith was at the piano and Arthur Hartley and John Guiran helped out on the stage. And they did not act as though they were doing chores. They liked it, and lent enthusiasm to the scene. But more than the boys, stands out the work of Mlle. Marguerite. She introduced an oddity in a dance called the Spanish Shimmy Tango, done in draperies of wild-carrot and mauve pastel. John Guiran had an athletic solo dance while the orchestra played *Madelon*, and the act was brought to a close by an Apache Dance by Miss Eastman and Mr. Guiran.

The Klein Brothers were the last on the program, and held the audience by their drolleries. These boys, Al and Harry have greatly improved their act and appearance since last seen.

RANDALL

Aiston to Run Western House

Arthur C. Aiston has signed to place attractions at the Auditorium, Kansas City, starting late in August. It is likely that the house will open with two or three special starring propositions, with a permanent policy apt to be decided upon later.

Last Half at Hamilton Strikes Good Average

Excellent shelter from a summer thunder shower is always to be found in the Hamilton Theater at Broadway and 146th street, and a visit there during the last half of last week could easily be excused, no matter what the weather. Bell and Gray danced in pretty costumes on their tight-wire. Sam Hearn was a typical rube with his fiddle, and, eke, his bow. Thos. P. Jackson and company, the company being all feminine, and composed of one lady, presented a nice little playlet that was almost emotional. Sinclair and Gasper were the charming bride and the winsome widow, but it is not known whether the latter captivating brick-top won her commission in the Army of Widows by grass or sod. The performance was ably closed by Sherman, Van and Hyman, with noisy but harmonious singing and particularly a funny song about *Knitted Mittens for Notten*. RANDALL

Short First Half Bill at Proctor's 125th Street

Only five acts, in addition to Charlie Chaplin in "Sunnyside," make up the first half bill at Proctor's 125th Street Theater. Unfortunately, the film, which is Chaplin at his weakest, is in the middle of the bill, and in order to see three of the acts, one must sit through it. The Pelots, in a most indifferent juggling act, open the bill, followed by Stanley and Birnes, a pair of very neat dancers. After the picture, Bob Hall improvises. The comedy hit of the bill is Williams and Wolfus, with their tried and true nut act. The Rios close the bill.

MARTIN

Wilken Signs with Belasco

William L. Wilken all his life has been more or less connected with either the management or the advance of shows, with much of the time on the payroll of the Shuberts. Belasco offices made Wilken an offer to handle one of their productions next season. Billy signed and hurried home to Boston to tell wifey of the good news. Wallace Munro is another new acquisition to the Belasco forces next season. Last season he was with Comstock, Elliott & Gest and accomplished wonderful success with the advance of "Oh, Lady" (Anna Wheaton) show.

Makes Home in California

Robin Ernest Dunbar, the Indiana playwright, who motored from Indiana to California last fall with his family, has decided to make his home in Los Angeles at 4015 Marrian Way.

Mr. Dunbar has revised his college and high school comedy making it a pure amateur drama. It was presented at Clearfield, Pa., on May 9, and made a big hit. He also has strengthened his problem play, "The General Strike," and read it before the leading radicals of the West May 28. Some call it the most revolutionary play written since "Strife."

Ship's Entertainment

Sixteen entertainers aboard the *Nieuw Amsterdam*, bound for the Army of Occupation to carry on the work there among "Our Boys" until the job is finished, gave an entertainment on board.

Vine and Temple

Vitality is an excellent quality for a vaudeville team to possess, and Vine and Temple are characterized by oodles of it. From the moment the man enters and tries to "frame" something on his partner, one is keyed up to expect high spirits—and they are forthcoming. In a nice mood of intimacy with their friends across the footlights, the pair sit on the floor on a rug and have a delightful time. *I Hate to Lose You* forms a sort of theme with some changes in costuming and a little makeup on the man. There seems to be no valid reason why they shouldn't have a crack at big time. MARTIN.

Ferrari Girls

The Misses Ferrari, both of whom have been dancing in vaudeville long enough to become quite well known, have joined partnership and now present a dancing act with songs that is remarkably pleasing. We need not reiterate praise of their stepping, but mention should be made of the manner in which they present it. Their full stage setting, which is used to open and close the turn is picturesque and their drops in one, before which they work in the middle of the act is tasteful. Their costumes are extremely pretty. They open with toe dancing then go into a short song after which they do straight skirt dancing. They finish with a medley of different styles of steps. TIDDEN.

Thos. P. Jackson & Co.

This little company of one large man, who lets on that he is a manufacturer of dye stuffs, and one large lady who got out of jail too soon, present a little playlet in one act. It is quite entertaining in its way, takes place in a business office, and contains just that amount of surprise in the denouement that can be readily grasped by one not too wide awake.

RANDALL

Symphony Concerts in Open Air at Lewisohn Stadium

New York is to have eight weeks of summer music at the Lewisohn Stadium, 137th Street and Amsterdam avenue, beginning June 30th. The last experiment of orchestral concerts in the open air, given last summer in the Stadium proved most successful and gained the hearty appreciation of the public.

The concerts will be given by the Stadium Symphony Orchestra, under the direction of Arnold Volpe. It is composed of 80 musicians chosen from the Philharmonic, Metropolitan Opera House and New York Symphony orchestras. The program will include symphonies and symphonic works by the great masters of all schools. Instrumental and vocal soloists of prominence will assist. Choral works will also be given.

Harvey Orr Expanding

Harvey Orr is expanding his road show activities. Seems only yesterday that H. O. drifted out of Chicago with a small traveling combination while today he has invaded all sections of the United States with his different companies. In addition to having several "Million Dollar Doll" troupes he will have out several new shows, with his son interested in their management.

ANNIVERSARY BILL AT NEW BRIGHTON

Celebration Program Is Long and Strong

This is anniversary week at the New Brighton—the tenth. It is not only the tenth anniversary of the house, but the tenth anniversary of the successful management of George Robinson, who is one of the best liked managers of those behind the footlights and capable from the patrons' standpoint. Congratulations!

Robinson offers a fine celebration program, the features of which are William B. Friedlander's Tabloid "Kiss Me," George McKay and Ottie Ardine, Henry Lewis and Alan Brooks in the comedy dramalet "Dollars and Sense. The supporting acts include Felix and Fisher, Diana Bonner, U. S. S. Carola, the Ferrari girls and Herbert Clifton.

"Kiss Me," which is a comparative-ly new offering, is being whipped into better shape every week. There is a lot that can be said for it as it now stands. It is a pleasing, neatly presented and tastefully costumed girl act, with good songs and a good looking chorus. Friedlander deserves much credit. He wrote both lyrics and music and staged it. Among the five principals, Dorothea Sadlier, perhaps, stands out. But the ingenue sang frightfully off her key Monday afternoon.

"Dollars and Sense," written, produced and acted in by Alan Brooks, met with the same success that it has for many weeks around the New York circuit. The same can be said of Henry Lewis, who offered his familiar "The Laugh Shop." George McKay's raillery, with Ben Roberts, the orchestra leader, was enjoyed by both men, Ottie Ardine, and the whole house. Also the team's regular routine went very well.

The program started with Felix and Fisher, gymnasts, who were followed by Diana Bonner, singing her cycle of classical songs and the one popular number, *I'm Always Blowing Bubbles*. The U. S. S. Carola Trio were liked, and the Ferrari Girls held a great many in, closing the bill at a quarter to six.

TIDDEN

Fair Bill at Harlem Opera House for First Half

A bill which is in no sense overburdened with amusement, holds the boards at the Harlem Opera House for the first half of the week. George Moore opens the show with a juggling act. Sissle and Blake follow. They were formerly with the Jim Europe Jazz organization, which is sufficient recommendation. They are good jazz-boes. Leonard and Whitney offer an Irish concoction entitled "Duffy's Rise," and Joe Maxwell and company have resurrected "The Fire Chief." In next to closing place, Martin Webb furnished most of the bill's laughter with his "Wop" comedy. Rosa King and company, who closed, would grace a big time bill with their wire dancing. MARTIN.

"Cap" Jacobs Promoted

It's Lieutenant-Colonel Henry C. Jacobs now. For some time Colonel Jacobs has been a captain in the Theatrical Police Reserves but his attention to the post has resulted in Deputy Police Commissioner Rodman Wanamaker promoting him.



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SWINGING 'ROUND EASTERN CIRCUITS

ALBANY: GRAND—This house offered a good drawing program for the week. Joe Laure and Aleen Bronson, Scot Gibson, McNutt and Evelyn, and John McGowan and Co., were the leading numbers. For the week-end, Herman Timberg and his dancing violin girls, Harry Tenny, Pack and McIntyre and Charles A. Loder were featured. HERRICK.

CLEVELAND: HIPPODROME—B. F. Keith's Hippodrome offered the biggest show for the least money last week of any theater in town. Elizabeth Murray headed the list of attractions. Among her best songs were *My Chocolate Soldier* and *At The Dixie Jubilee*. Margaret Edwards gave exhibitions of calisthenics and several interesting dance interpretations. Jim Toney and Ann Norman presented their comedy skit, "You Know What I Mean." Leona Stephens and Lee B. Hollister pleased in their novelty act, "Out in California." The Arnaut's musical clown act was one of the big hits of the bill. Hampton and Blake offered a regular vaudeville duologue which concluded with a clever topical song entitled *Tell Me Why!* LOEB.

MONTREAL: PRINCESS—Clifton Crawford in monologue was the headliner and made a hit with his audiences. Another special item is a miniature morality play entitled "The Heart of Annie Wood." The bill is a good one all round. LOEW'S—Edah Delbridge Trio, in pleasing vocal numbers, and an amusing sketch, "In Wrong," are two of the chief features at this house.

TREMAYNE.

PHILADELPHIA: KEITHS—The wartime vaudeville act, judging from Keiths' bill this week is still extremely popular. Major A. J. Drexel Biddle's, "Devil Dog" Marines were greeted with shouts of applause. Their bayonet drills, wrestling, jiu-jitsu stunts and knife and melee combats were all shown in detail. A very novel and interesting act. Will Cressy has a rural playlet, "The Man Who Remembered," but earlier in the program he describes some of his experiences with the Over There Theatre League. Pisano is the third "war" act—his marksmanship is splendidly shown in a scene representing an Italian outpost on the Piave. The Misses Campbell, Cantwell and Walker, Billy Reeves, Sybil Vane, and Mayo and Lynn make up a splendid bill. COHEN.

SOLIS-COHEN.

Vancouver Season Ends

The most successful season in the history of vaudeville in Vancouver was brought to a close at the Orpheum. Manager James Pilling reports that the attendance throughout the season has surpassed all expectations. A most attractive bill marked the final offering for 1918-19. T. Roy Barnes and Bessie Clifford won a warm welcome in "A Package of Smiles." Sheila Terry, assisted by Harry Peterson and Gattison Jones gave a very dainty dance and song act. One of the most novel features for some time was the excellent skit, "The Rounder of Old Broadway," presented by Dave Ferguson & Co. Madge Maitland, Clifford Walker, Ioleen Sisters and Garconnetti Bros. were others. WOOD.

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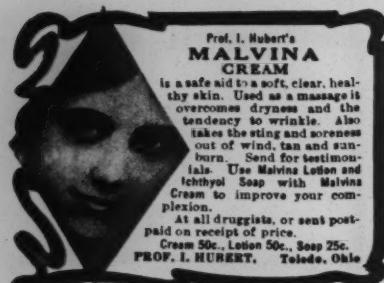
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THE EDITOR, Box G, Ridgewood, N. J.

IS THAT SO!

Phil Bishop, who recently rehearsed with the new Smith & Golden show, "Sunrise" and then handed in his part, will be seen in his former role in "Turn To The Right" when the show takes to the road again next season.

The Six Brown Brothers at the close of their present engagement with the Ziegfeld "Midnight Frolic," will immediately join the Fred Stone show.

David J. Ramage is back on Broadway; Dave was one of the managerial executives with the Jimmy Europe band.

Harry Leavitt has returned from a road season ahead of "Parlor, Bedroom and Bath."

John E. Coutts may summer at Lake Champlain, having his motor boat shipped there from Lake Hopatcong, N. J. Johnny also bought a brand new racing Stutts car last week.

Frederick E. Bowers plans many fishnics during the summer at his home in Red Bank, N. J.

William E. Flack, back in New York from managing the "Nothing But Truth" road show, is under the doctor's care, stomach trouble giving Bill all kinds of trouble.

Ted Miller, after a road season with one of the "Hearts of the World" companies, is renewing old acquaintances along the Rialto and during his leisure minutes at home is drawing some water color scenes.

William L. Wilken, who has been ahead of the new Clifton Crawford show, is resting in Boston.

DRAMATIC MIRROR

SAYS VAUDEVILLE ENJOYS BOOM

Moss Declares Conditions Were Never Better—Says "Supper Show" Will Pass

"Although the statement may appear more or less trite," said B. S. Moss, when asked his opinion on the subject, "vaudeville conditions were never better."

"It is in the hands of showmen, in the finer sense of the word, men of long experience analytical knowledge and whose title of showmen ranks with the dignity of the learned professions. Thanks to their zealous efforts this class of entertainment has resolved itself, as to performers themselves, into a survival of the fittest. When about five years ago, when "pop" vaudeville took a meteoric rise into enormous popularity the public was so gullible for this class of entertainment that most any balderdash passed, and many a ribbon counter clerk and butcher boy, to use the colloquial, "got away with murder."

New conditions in vaudeville have happily weeded out the mediocre artist. Vaudeville in its rise is not unlike moving pictures. The pictures of a few years ago—and only a few years ago—would perhaps be laughed off the screen by a show-wise public, accustomed to constant theater attendance. There is no "small-time" vaudeville any more, and it is indeed difficult to find any specific dividing line between the "pop" and the so-called "big-time."

Mr. Moss went on to say that the time is near when the "supper show" will be eliminated.

HUGH F. HERBERT

WILLIAM B. FRIEDLANDER

THE WILLIAM B. FRIEDLANDER ATTRACtIONS

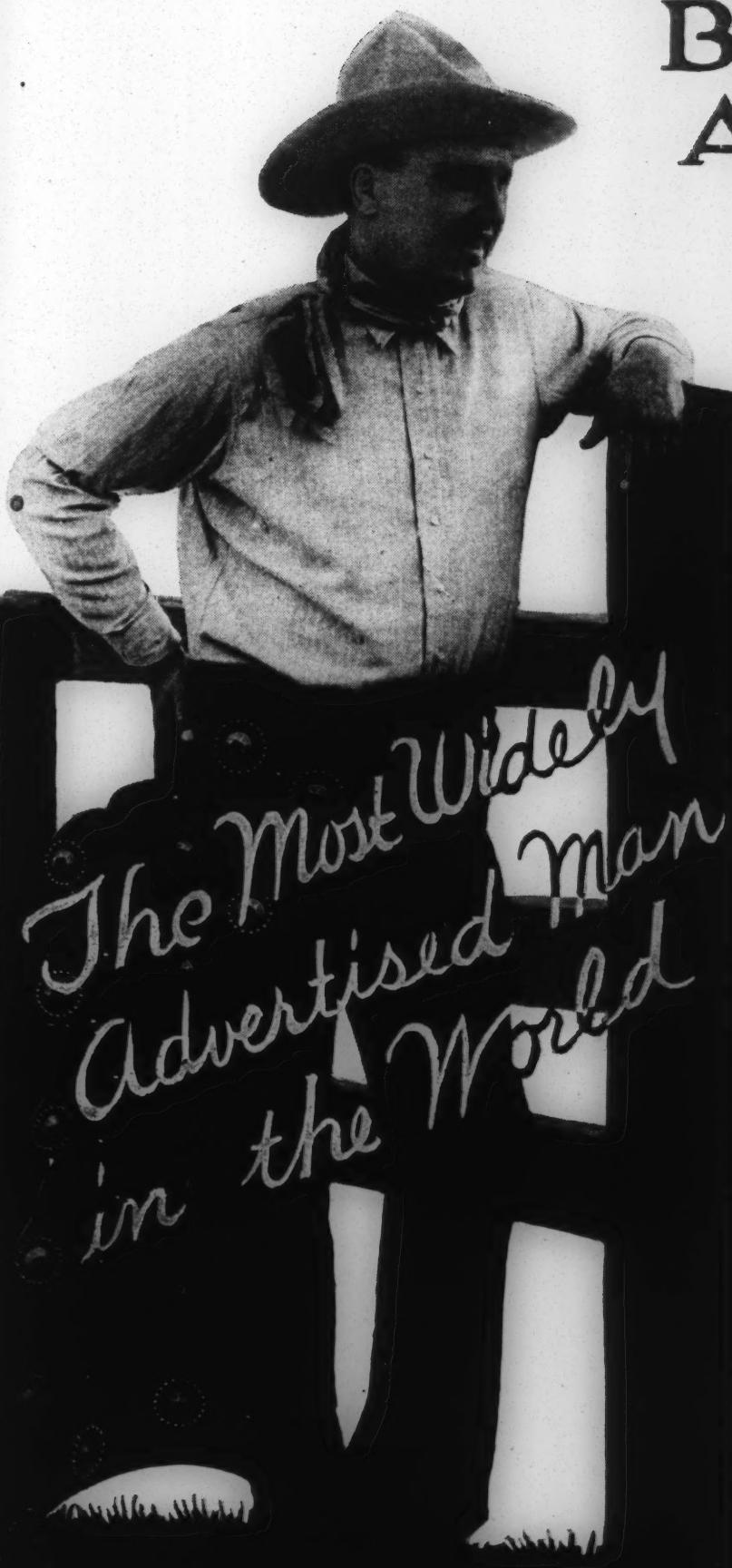
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Thru

**INDEPENDENT SALES
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GOOD MORNING LADIES

Vivian Martin day dreams in a night robe in "The Third Kiss" (Paramount)



Elsie Ferguson's charm is all the more distinct in this simple negligee. From "The Avalanche" (Artcraft)



The person pursuing Polly (Billie Burke) in "The Pursuit of Polly" (Paramount) evidently believes in early morning gifts



In "Girls" (Paramount) Marguerite Clark enjoys the luxury of breakfast in bed



Grace Darmond in "What

Every Woman Wants" (Robertson-Cole)



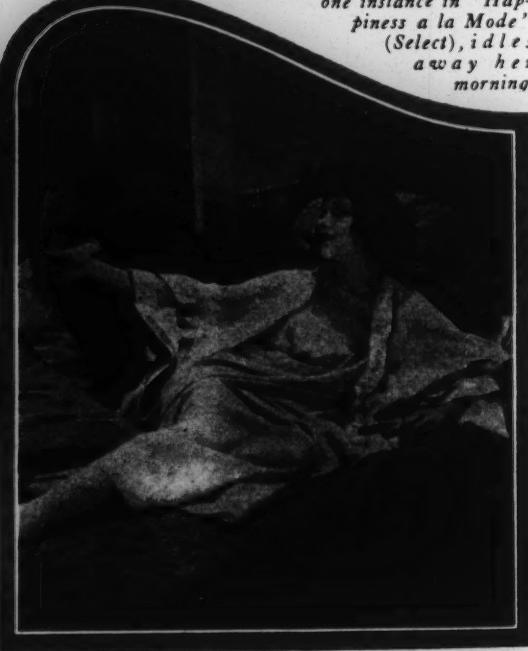
The note makes Corinne another day dreamer in a night time costume in "The Girl Problem" (Vitagraph)



Lila Lee's forthcoming release is "The Daughter of the Wolf" (Paramount), so this must be a home picture



Constance Talmadge, in one instance in "Happiness a la Mode" (Select), idles away her morning



WITHOUT



FEAR OR FAVOR—By an Old Exhibitor

Thanks for the compliment. Imitation is the sincerest form of flattery in the publication as in other fields of industry. Comes to view a leading motion picture trade paper in, to quote the announcement, "the ideal size—ten inches in width, thirteen inches in depth"—(the exact size of *The Mirror*), again demonstrating that *The Mirror* is the one to follow in offering, to quote again "in type-size and make-up unusual opportunities for increased editorial value."

Acquisition of Moss Houses by Famous Players Not Startling

That Famous Players-Lasky has acquired the B. S. Moss Theaters in New York is not startling—or rather it is not surprising that some important exhibitor circuit in New York has been taken over by Famous. If the plans for such an acquisition were really made in secret, the secret was very poorly kept. Everyone in New York film circles "in the know" expected this announcement. The theater scheme of Famous Players-Lasky had been the most widely discussed topic in the Manhattan film industry for months.

Manhattan has also been talking about the Stanley Company of America. Was it formed merely to merge theatres around Philadelphia? Or does it come in the line with the long-standing Stanley plan to "enter New York." Did the Stanley Company of America's announcement hasten the Moss one?

Famous Players-Lasky may feel with reason that its position in America's biggest city is more secure with important theatres in its control. But there is another side to it; do exhibitors like competition in their own field from producing interests?

It is true that an exhibitors' combination—the First National—has gone into the producing of pictures, or rather we might say, the financing of productions and subsequent distribution of them. That means very little, however, to the rank and file of exhibitors. They cannot possibly fail to recognize the meaning of the Famous move: *a producer has gone into exhibition*. The feeling of the exhibitor toward Famous cannot be the same, although this does not necessarily mean Famous' good will be irretrievably damaged.

The proper campaign of education directed at the exhibitor must prove to him utterly that the Famous Players' entry into his field was a defensive measure—that it was logical and that staying it off would not have helped the situation any.

Will More Producers "Come In?"

The question is; with Famous in the exhibiting field, won't Metro, Goldwyn and the rest feel the right to be in it too?

The thing that may keep them out is the announced intention of the theaters absorbed by Famous to keep their programs open to the films of all producers. I am inclined to think that Famous is sincere in this intention. They are not going into ex-

Producers in the Exhibiting End—It Spells Exhibitor Resentment—Pollock Not at Home in Movie Criticism—"Watch on the Screen"—Two Soaks for Gibson

pensive theater properties just to advertise the Famous Players-Lasky films. Universal at the Broadway and Vita at the Knickerbocker proved that acquirement of theatres for such purposes didn't pay.

The result is that the managers of the Famous houses will really dictate the booking policy of the individual theaters, as in the past, and these managers will show whatever good films come along, regardless of trade-mark, and will hold them as long as they get the money.

Speaking of theaters "holding" pictures, this is one of the most favorable signs of the time. And with the best of reason. When a film is shown at a theater it is a theatrical attraction, and theatrical attractions generally are "closed" if they fail to draw business—"held over" if they do get it. The big need of the business today isn't longer runs, but *long enough runs*.

Today every producer or distributor of prominence recognizes the need to let pictures "show" as long as they attract sufficient patronage to the show houses.

And right here you find a salient reason for the new prosperity prevalent in every branch of American motion picture business. It is not due to a popular reaction from the sorrows of war time. *The business is getting on a basis*.

The closed market and set runs benefited a few, but left the business as a whole "up in the air." It is now *coming down* and beneficial results are already reflected by the change.

Pollock Much Mistaken About Movies

Channing Pollock's criticism of movie people finds no favor with me, because it does not read like disinterested criticism. He speaks about impossible producing conditions in Metro, and then tells of a rejection of his ideas by Metro. He is also wrong about the big authors. He says that "the film magnates have yet to learn that certain writers like Rupert Hughes and Robert W. Chambers, lost to the screen, have a great following; potentially as great, perhaps as that of Theda Bara or Francis X. Bushman."

What a mistake! Major Hughes' "Unpardonable Sin" is one of the great state right successes of the season, and Mr. Chambers has just contributed an important series of stories to Miss Marion Davies, of the films.

Mr. Pollock makes bold to apprise film magnates that "it is not only to satisfy the vanity of their owners that the names of Mr. Hughes and James Curwood are printed large on the cover of *The Red Book*." He also notifies the industry that "George Ade has the substantial nucleus of an enthusiastic a clientage as Mary Pickford." But Western moving picture people have

formed a special company to exploit the fine Curwood novels, while George Ade's quaint fables reached the motion picture theater month in and month out for two or three years through the Essanay films!

"Manuscripts create stars," roars Pollock, echoing Thomas Dixon. "That which makes good makes money—author, actor or title. Whoever heard of the players in 'The Birth of a Nation?'" That is right; whoever heard of the Little Colonel in "The Birth of a Nation?" Only the whole world knows that he was Henry B. Walthall!

Mr. Pollock has written some splendid plays, some keen dramatic criticism. He somehow does not seem to wield his pen well when he stops to criticize the movies.

Why Not a "Watch on the Screen?"

Nevertheless, there are errors of detail in the films that ought be pointed out. A fan magazine throws a number of such slips into the lime-light; here are simple specimens:

"Went to see the 'Belle of New York.' In one part Jack Bronson, played by Raymond Bloomer, is attacked by two thugs and hit on the head. Later he is seen in his apartment uninjured. Solid ivory?"

"In the foxyfilm, 'Never Say Quit,' featuring Doug Fairbanks Walsh, some funny things happened. In the restaurant scene, 'Mr. and Mrs. Badger'—clever names for two crooks, yes?—stage a quarrel. Mr. Badger leaves in a huff, and later Mrs. Badger, having thoroughly vamped our George, leaves, too. The waiter politely assists her with her wraps and she swings slowly out—and no one questioned either of them about their check."

"In the picture, 'The Rainbow Trail,' the double wives of the Mormons are taken to court to be tried. In the court, just behind the table at which the judge sits, is an American flag, containing forty-eight stars. Did the United States contain forty-eight states in 1845 or 50?"

These slips I recommend to the special attention of Film Editors that are. A lot of fellows going under the title of editors are nothing more or less than cutters. Real film editors will not let such mistakes get by. Or careful executives in the studios Please Keep a "Watch On the Screen!"

Further in the matter of Tom Gibson's contention that scenario writers and scenario editors have no rights, comes a note from a scenario editor who asks me not to sign his name.

"You are right," he says, "in speaking about directors who have gone into extinction because they underestimated the story people. I know a director who was big in his day who used to instruct his secretary to admit me (was of the studio writing staff) into his office only if he was absolutely unoccupied."

"I have had the experience of being unable to see this man with a recommendation for or against a story while property men, deputy assistants, apprentice cameramen and assistant scenic artists trooped into The Throne Room.

"And this director had his day, let me tell you. The last I heard of him he was in a vaudeville sketch. It was a small-timer, too. He could not have received more than \$75 weekly for his part in it.

"In the old days when the thought the story and people identified with it, meant so little, he received six times this amount!

"Even the studio he bossed has closed its doors. The 'T'ell with the story attitude persisted to the closing day. Everybody had it—except the writing staff itself. The owner used to get a fit when I told him of some good play that could be had at a cost of a thousand dollars. He thought that three or four hundred was enough to pay for *any story for the screen*."

Universal celebrated its seventh anniversary the other day and she was able to do it because Carl Laemmle and Bob Cochrane always were sticklers for a strong editorial branch. Now they have Eugene Mullin at Universal City "building up a dandy organization," as he truthfully says, and working in the perfect realization that conditions have changed and the story today is recognized as "fundamentally the thing."—As Mullin writes to this page:

Where the Play's the Thing

"I am, I think, gradually building up a dandy organization and it is my intention to have the strongest scenario department on the coast, or die in the attempt. With this praiseworthy end in view, I have engaged Joe Poland, who wrote for Minter, Al Kenyon, who was formerly with Metro, and did some fine work with that company, Lillian Ducey, who is responsible for the continuity work on 'Cheating Cheaters,' 'Upstairs and Down' and a lot of other successes. I have retained the valuable services of Waldemar Young, who has a long list of Universal successes to his credit, and H. Tipton Steck, well remembered by his old Essanay adaptations, and originals.

"This story question is a pretty hard problem to solve right now, but we are, I think, lining up some excellent material, and I am always on the lookout for more. Thank the Lord, our picture magnates are at last coming to a realization of the fact, that the story, after all is *fundamentally the thing*. I see great days for the authors ahead."

Yes, thank the Lord, they are! This realization has brought the picture out on top! Failure to grasp it has dropped the almost-producers by the wayside. Most of them were fit for the "sour pickle business" (as per Tom Gibson) anyway! It is easily apparent that Universal has continued and has grown through its acceptance of the truth that the writer must be given the same consideration as the director—that a good editorial stuff plus a good producing one will turn out pictures that the public will want to see.

RUMORED PRESIDENT WILSON WILL BE SEEN IN BIG FILM Understood Plans Are Under Way for Special Wilson Picture Following His Executive Retirement

FROM Washington comes word that plans are afoot whereby President Woodrow Wilson is to be the central figure in a specially designed motion picture as soon as he has served out his second term as the chief executive of the United States.

With President Wilson also understood to have four or five years' work cut out for himself in writing the history of the world's war as well as furnishing the real historical details of the Peace Treaty Conference and is reported having purchased a handsome estate in California facing the Pacific Ocean, where the writing will be done, then it would not be at all surprising if the picture project is done before the President takes up residence on the western coast.

The Washingtonian source has it that the picture deal is being arranged by the President's son-in-law, William G. McAdoo, who now is the legal representative of the United

Artists Corporation.

If all this proves as true as the Washington man has it, then it looks as though the exchange and country-side distribution would naturally be sought by the United, which would also reap the benefits of the publicity such a film would receive, as well as the unusual demand for the picture.

The Wilson picture would no doubt be in the nature of a historical affair, typically American, and probably so arranged as to make it used as a reference by schools as well as giving an educational and historical value to its manufacture.

Further significance is given the Wilson film rumor through the report that Mr. McAdoo attended to the President's business on the Coast relative to the real estate purchase out there. There is no one closer to the President from the outside than Mr. McAdoo, who is really "inside" through former cabinet and advisory relations as well as the marriage into the Wilson family.

KANE SIGNS MINTER Realart Pictures Announce First Star

Mary Miles Minter has signed for three and one-half years to star in the Realart pictures. She is the first of the artists to be announced by Realart. Some say that the opportunity to secure Miss Minter was the reason for the formation of Realart Pictures Corporation, of which Arthur S. Kane is president.

All the pictures are to be made by the Mary Miles Minter Productions Company. They will come at the rate of six attractions yearly, or a total of twenty productions during the period of the contract. It is stated these are to be made solely from big novels and stage successes.

She is scheduled to begin work June 30, in New York.

Griffith Picture Making Money

Reports to the contrary notwithstanding the Griffith feature, "Broken Blossoms," at the George M. Cohan theater is doing a profitable business, with the nights at top speed, but with the matinees slightly off. The present picture is expected to run there for at least another month before another of the Griffith Repertory is given its Broadway premiere.

Romaine Fielding's Serial

Romaine Fielding is to the fore again, having decided to make a new serial that will fairly sizzle with melodramatic action. Fielding is now in New York lining up the players who will make the serial under his personal direction.

Tearle's First Starring Subject

It has been decided to have the initial starring film subject for Conway Tearle to be a picturized version of Cosmo Hamilton's story, "The Miracle of Love."

Uncover Film Theft Ring

Hans Frohman, a film broker with offices at 145 West Forty-eighth street, New York, was arrested on a technical charge of receiving stolen property, in his Syracuse store. The arrest is part of the uncovering of what is believed to be a huge film thievery ring. I. I. Brown, of the National Association of Motion Picture Producers, and Charles P. Jordan, of the Famous Players-Lasky concern went with Frohman to a store where for \$275 they bought a five-reel film and a few other films worth commercially more than \$80,000. The film representatives paid with marked bills, and then caused the arrest. Later they heard of more films at Auburn, went there and confiscated about \$200,000 worth.

According to the detectives films worth nearly \$13,000,000 have been stolen since June, 1918, and they believe Syracuse and Auburn have been the distributing centers for them.

To Film "The Cinema Murder"

The Marion Davies Film Co. last week put the finishing touches to "April Folly," adapted from the Cynthia Stockley story, which has the leads played by Miss Davies, Conway Tearle and J. Herbert Frank. Robert Leonard did the directing.

W. C. Fields in Films

W. C. Fields, the comedian, is going to invade the field of motion pictures. He will make a series of short comedies, to be released by a prominent screen concern. M. S. Bentham is arranging the details.

Palace and Colonial Audiences Walk Out On Chaplin Film.
Rudolph Trost Has Unusual Offer For Foreign Film Trip.
Alice Brady Is Reported Having Signed With Realart Film.
Fred W. Falkner Buys Sennett Film For New Jersey Territory.
Asher Levy Returns To Chicago After Business Trip Here.

PLANS NEW HOUSE

Universal Reported Having Pontiac Hotel Site for Big Picture Theater

Of late rumors have hit the film realm that the Universal Film Co. was to have a permanent picture house of its own along Broadway. To bear out this report comes an inside tip that the Universal has obtained an option on the site now occupied by the Pontiac Hotel at Broadway and Fifty-second street. The U is to take over properties adjoining the Pontiac site, according to the plans, sufficient to give the film company a main entrance on Broadway as well as Fifty-second street.

For some time it has been the pet desire of Carl Laemmle, president of the Universal, to have a theater that would be called the Universal and be on Broadway where the U would not have to pay out large rentals, as was the case in previous efforts of the U to have a theater on Broadway.

Omaha Mayor Wants Sunday Films for Youths

Mayor Smith of Omaha, Neb., at a council meeting last week declared that there are many young people who do not attend church on Sunday evening, and that he would rather have them attend a picture show than to leave them to their own devices. The mayor declared the motion picture show has a moral uplift effect generally. He led the fight in favor of repealing a section of an ordinance which prohibits the location of a picture show within 300 feet of a church.

Mrs. Chaplin Signs

Mildred Harris (Mrs. Charles Chaplin) has signed a contract with Louis B. Mayer to star in productions to be made by the Louis B. Mayer Company.

A bonus of \$100,000 offered her was too much to be resisted. Bennie Zeidman has severed his relations with Douglas Fairbanks and henceforth will be known as general manager and director of exploitation for the Mayer organization.

Former Mrs. Bushman Sues

Pauline Bushman, who divorced Francis X. Bushman, in Baltimore on July 26 last, has begun suit through her attorneys, for \$9,351, which amount she says is due her under the alimony and counsel fee provision of the Maryland court's decree. The amount sued for is said to include an unpaid balance of \$8,351 in alimony for the support of herself and children, and an assignment of a claim for \$1,000 from the plaintiff's Baltimore attorneys.

Pearl White Quits Serials

Pearl White, who during the past four years has been seen on the motion picture screens throughout the world in a number of serials, has signed a long term contract with William Fox.

NEW CAPITOL OPENS ABOUT SEPTEMBER 1

Big Broadway Theater Being Rushed to Completion

According to the men who have the building responsibility of the new Capitol Theater at Broadway and 51st street, New York, upon their shoulders, the mammoth amusement house is expected to be in completed shape for its opening by September 1.

It is reported that the Douglas Fairbanks picture, now in course of manufacture on the Coast, will be the featured photoplay which indicates that the new house will start its existence with a straight film policy.

Another tip is that the augmented orchestra that will provide special musical programs for the Capitol will be directed by Arthur Pryor, the famous musician, and who for two years had had Pryor's Band under his direction.

E. J. Bowes, the well known theatrical manager, is in charge of the managerial direction at present, with no official announcement yet made by the Bowes office, which has been established in the new building.

There is no truth in the report that Adolf Zukor has obtained the booking control of the new house.

LEES TO BE STARRED

Jane and Katherine in Enterprise With Lewis T. Rogers

Jane Lee, 6 years old, and Katherine Lee, 9, have organized their own company, employed a director, engaged a scenario writer and are now ready to make a series of comedy-dramas.

Their plan is to make two-reel comedies, one picture each month.

Associated with Jane and Katherine in their picture making enterprise is Lewis T. Rogers. The firm name is Rogers Film Corporation, with Mr. Rogers acting as president. He will direct the business for the new company from the Capitol Theater Building. Tefft Johnson is already engaged at work as director at the Erobograph studios where the Lees are making the initial scenes of their first independent production. Philip Bartholomew has supplied the scenario.

Osso Prepares to Sail

Adolphe Osso, vice-president and general manager of the Albert Capellani productions, Inc., will sail shortly for Europe to take charge of his offices in Paris and London, which were established during his last visit abroad.

In the future, Mr. Osso will distribute his time, so that he will spend several months in Paris and London each year. Mr. Osso will take with him negatives of "Oh Boy!", "The Unknown Danger" and "The Guttermen."

New Theatrical Body

In the Astor Hotel on Monday a meeting was held organizing what is to be known as the Motion Picture and Theatrical Cooperative Association of the World. The aim of the movement, it was announced, is to eliminate existing contract mistakes and evils in the film world. J. A. Quinn, a producer and exhibitor, of Los Angeles, Cal., is president of the association.

MANY CITIES SHOW SUNDAY FILMS

Majority of Population of State Have Privilege of Seeing Motion Pictures on the Sabbath

THE following cities permitted their motion picture theaters to open on Sunday before the law was enacted: Amsterdam, Buffalo, Batavia, Corning, Dunkirk, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, No. Tonawanda, New York City, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy, White Plains, Yonkers.

These cities contain 63 per cent of the population of the State. Since the law was passed efforts have been made in Oneida, Corning, Amsterdam and Jamestown to have the common council enact an ordinance prohibiting the operating of motion picture theaters on Sunday. In all cities the efforts have failed to date. In Jamestown the common council passed an ordinance prohibiting the opening of the theaters but the mayor vetoed it after having called and held an informal city election at which the proposition to open the theaters was passed by a vote of 6,250 to 3,050.

Since the law was enacted the following cities have passed ordinances permitting motion picture theaters to operate on Sunday: Cohoes, Binghamton, Hudson, Ithaca, Oswego, Saratoga, Amsterdam, Beacon, Watertown. These cities have a total population of 215,992. In Watertown the council passed the ordinance over the veto of the mayor.

Since the law was enacted there

has been a gain of 3 per cent in the population served by Sunday movies.

Of the remaining 26 cities in which motion picture theaters are not now open on Sunday no action has been taken on any ordinance by 18 cities. In 6 cities the proposal is under consideration but no action has yet been taken and in 2 cities—Little Falls and Schenectady—ordinances were passed by the common council but vetoed by the mayor.

In the following cities no action has been taken: Albany, Canandaigua, Cortland, Geneva, Gloversville, Johnstown, Mechanicsville, Middletown, Mt. Vernon, Newburgh, New Rochelle, Ogdensburg, Poughkeepsie, Plattsburg, Rome, Rensselaer, Schenectady, Watervliet.

In the following cities the subject is under consideration: Elmira, Kingston, Norwich, Oneonta, Pt. Jervis, Utica.

In Little Falls and Schenectady the proposition to allow motion pictures to open on Sunday has failed.

At the time the bill was under consideration the Conference reported to the Legislature that 9 cities whose theaters were then closed on Sunday predicted that if they had authority by law to regulate, their theaters would be open. To date 6 of these cities have permitted their theaters to open, 1 has refused and 2 have not taken action.

EXTEND SERVICE

Universal Plans Foreign Exploitation Bureaus

With every Universal exchange in this country and in Canada now thoroughly equipped with a successful service and exploitation bureau, Universal, the first film producing and distributing company in the industry to inaugurate these bureaus, is preparing to extend the system to its foreign exchanges.

Already a Universal representative has sailed for London to install a bureau in the London office of Universal and to launch its work with the advent in England of the Eddie Polo Company.

Preparations are being made also to establish service and exploitation bureaus in Universal exchanges in Cuba, Mexico and South America.

On Business for Jack

The recent arrival in New York of Mary Pickford's mother led to many conjectures as to her trip here this time without Miss Mary but it now develops that while she is attending to some legal matters for her daughter that another member of the Pickford family is also represented by Mrs. Pickford. That's Jack Pickford and several important matters concerning Jack that needed the mother's presence here at this time are being disposed of.

Fire Kills Many

A hundred and fifty persons, including many children, are reported killed or injured in the destruction by fire of a motion picture theater at Mayaguez, Porto Rico.

FILM MEN DINE

Dinner at Waldorf Celebrates Sunday Law

Under the auspices of the Motion Picture Industry of the State of New York a dinner was given Wednesday night in the Waldorf-Astoria Hotel for Sydney S. Cohen, T. O. Reilly and Samuel I. Berman in recognition of the work which they did in Albany to have the Legislature pass bills making it legal to show motion pictures on Sundays. About five hundred men sat at the tables.

James J. Walker was toastmaster, and he and Messrs. Cohen, Reilly and Berman made addresses. Other speakers were Justice Julius M. Mayer, of the Federal Court; Dr. Royal S. Copeland, Health Commissioner; William A. Brady, and Judge Aaron J. Levy, of the Municipal Court. Others at the head table were Marcus Loew, William Fox, Justice Victor J. Dowling, Adolph Zukor, Police Commissioner Richard E. Enright, Park Commissioner Thomas J. Drennan, B. S. Moss and Samuel Goldwyn.

Engage Club Rooms

At a meeting held at the Hotel Knickerbocker, the club now in the process of formation by the business men of the motion picture industry—tentatively known as the Motion Picture Business Men's Club—decided to engage a suite of rooms at the Knickerbocker to be used as the club rooms. There is a kitchen attached and luncheon will be served to members as soon as arrangements are completed.

The following officers were elected: Percy Waters, President; B. S. Moss, First Vice-President; Jules E. Brutalour, Second Vice-President; and C. F. Zittel, Treasurer.

The board of directors consists of the foregoing members, with Paul Brunet, William Randolph Hearst and Adolph Zukor in addition.

Sherrill Leaves for West

William L. Sherrill, president of the Frohman Amusement Corporation left last Tuesday for Los Angeles there to supervise the completion of the last five Texas Guinan two-reel Western dramas, and to arrange for the inauguration of a new series of two-reel productions.

Morey Renews Contract

Harry Morey renewed his contract with Vitagraph. Before commencing his next production he will take a short rest at his country home. Mr. Morey has been with Vitagraph since 1909.

PHOTOPLAY MUSIC

WILL IN THE FUTURE
BE UNDER THE HEAD

BROADWAY PICTURE PROGRAMS AND MUSIC

IT IS ON

PAGES 1035 AND 1038 THIS WEEK

BUY MORE THEATERS

Allen Company of Canada in Big Transaction

The Allen Theatrical Enterprises, Limited, have purchased the Province, Gaiety, Bijou Theaters in Winnipeg.

The purchases are included in one of the largest theatrical transactions ever made in Canada. In addition to the Winnipeg theaters the Allen interests have acquired all the theaters and film exchanges of J. A. Shuberg and W. P. Dewees in Winnipeg and Western Canada, including the National exchange in Winnipeg. More than \$1,000,000 was involved in the deal.

Among the eleven motion picture houses purchased by the Allens in British Columbia are two first run theaters in Vancouver, and nine other theaters in British Columbia. The deal includes the purchase of fifteen theaters. They will also carry out their plans to erect a new \$500,000 motion picture theater in Winnipeg. The company is rapidly pushing ahead and is establishing motion picture houses throughout Canada. Three theaters are now being erected in Toronto. Other theaters are being built in several cities and towns in Western Canada.

Elsie Janis with Selznick

Elsie Janis has signed a contract with Myron Selznick to appear in Selznick Pictures Productions. In announcing his new star Mr. Selznick says that he considers her the greatest star acquisition to the screen in years. Not only has Miss Janis won for herself a great reputation as an artist through her consistent successes on the stage, but she has won for herself a place even more important in the hearts of the soldiers.

Petrograd Street in Film

The first inkling that is given as to the nature of the new Farrar picture is in a communication from Culver City which says that one of the main settings of the production will be a street scene in Petrograd, and this street is being built at the Goldwyn studios. It is perhaps the most ambitious and extravagant setting yet designed by Hugo Ballin, Goldwyn art director. The approximate cost of making the buildings for the scene is something over \$35,000.

First Lew Cody Film

The first of the productions in which Lew Cody will be starred has been titled "The Beloved Cheater," and work will be started just as soon as Mr. Cody and Louise Gasnier, who will direct the picture, arrive in Glendale, Cal.

The six Cody pictures will be known as Louis Gasnier Productions, featuring Lew Cody, and are presented under the joint auspices of Mr. Gasnier and Sydney Cohen.

Mae Murray to Famous Players

Mae Murray has been engaged by Famous Players-Lasky for the featured role in "On with the Dance," which will be a special production.

FAN SAN

ADOPT SELECTIVE BOOKING

Famous Players-Lasky Will Inaugurate New Plan in the Fall—Activities Increased

ON September 1 the Famous Players-Lasky Corporation will adopt the "Selective Booking Plan," under which each film will be booked by itself, regardless of any other production. Every picture will be produced, distributed and exploited as if it were the only picture made or distributed by the organization and each picture will be a financial success or loss according to its own quality.

Anticipating this change in distribution policy, the Production Department has been bending every energy to the preparation of an imposing list of productions which will justify the plan of Selective Booking and earn the universal approval of exhibitors and their patrons.

A new studio, to cost \$2,000,000 is now being constructed in Long Island City, N. Y., where eight big productions can be accommodated at

Arline Pretty's Horsemanship

Arline Pretty has won through her work as co-star with Jess Willard in the new feature, "The Challenge of Chance," which opened at the Park Theater on Wednesday evening, a new claim to recognition. Though her previous work entitles her to the rank of one of the screen's most versatile actresses, in "The Challenge of Chance" she has surprised even those who know her work best. For instance, she displays her skill in horsemanship, and this is a revelation to many who did not know that any skill in that direction was included among her talents.

Gets Doraldina Film

E. Lanning Masters, Inc., who brought about the negotiations of the deal whereby the Jess Willard picture, "The Challenge of Chance," was taken over by the Frank G. Hall interests, announces that his organization has in preparation a new picture featuring Doraldina, the dancer. The picture was produced by the Pyramid Picture Corporation and carries the title, "The Cave Woman." It is in six reels and will be released as a special. Doraldina is presented as a South Sea Isle girl.

Selznick Signs Owen Moore

Owen Moore is the latest star to be added by Myron Selznick to the Selznick Pictures constellation. The contract covers a long period. This latest acquisition brings the list of Selznick stars up to five, including Elsie Janis, Olive Thomas, Eugene O'Brien, Elaine Hammerstein and Owen Moore. The company is rapidly outgrowing its quarters at the Biograph Studio on 175th street, and arrangements are now being completed for a more commodious plant.

"Copperhead" on Screen

Lionel Barrymore will be seen on the screen in his famous dramatic triumph "The Copperhead." Arrangements to that end were completed recently by the Famous Players-Lasky Corporation and the production will be released under the Paramount-Artcraft trademark during the coming year.

To Start Exchanges

J. S. Woody, general sales manager for Realart Pictures Corporation, left last Thursday afternoon on the 20th Century Limited on an extended trip. Mr. Woody will visit the principal cities of the West and Middle West, establishing exchanges for Realart.

DWAN A PRODUCER METRO'S NEW PLAYS

Making Film Version of "Soldiers of Fortune" Many Big Stage Successes to Be Filmed

Allen Dwan is now at the head of his own producing company. Independently he is working at the Brunton studios on "Soldiers of Fortune," an adaptation of Richard Harding Davis's book.

Mr. Dwan has surrounded himself with an exceedingly able cast. The names of the players include those of Pauline Stark, Anna Q. Nilsson, Norman Kerry, Ward Crane, Frank Wally, Wallace Beery, Wilfred Lucas, Herald Lindsay, Fred Kohler, Philo McCullough and Melbourne MacDowell.

Sennett Film Breaks House Records

Ever since the idea was evolved by Sol Lesser to take Mack Sennett's bathing girls along with the comedy film, "Yankee Doodle in Berlin," the records of picture theaters have been sent to smash.

In San Francisco at the Tivoli the week's receipts were \$10,300, while for a two weeks' engagement at the Kinema Theater, Los Angeles, the receipts were \$20,100. At the Rivoli in Denver, the receipts amounted to a bit over \$9,000, and at the Terner & Danken Theater in Oakland the accumulation at the end of the week made the gross \$9,850. Indianapolis paid tribute for one week to the tune of \$11,300, while at the Lyric in Cincinnati, the weekly amount was \$10,700. The Hippodrome in Cleveland showed the biggest week's income with \$12,240. This was closely followed by a six days' showing at the Chestnut Street Opera House, Philadelphia, to \$11,000.

Make Physical Culture Films

Physical Cluture Photoplays, Inc., have reorganized for the purpose of producing a series of 52 one-reel subjects, under the general supervision of R. Robert Riskin. The reel is to be called the "Physical Culture Screen Magazine" and comprises a few hundred feet of an educational subject along Physical Culture lines, followed by a human-interest story, interspersed with comedy relief. Ben Schulberg has purchased the foreign rights on the entire output. No definite arrangement has yet been made for the distribution in this country.

W. E. Atkinson, Metro's newly elected general manager, announces the purchase of a number of Broadway hits and widely known stories.

Mr. Atkinson said the day of the program picture is past and from henceforth Metro expects to place on the market only special productions with recognized stories and established stars.

Among the plays purchased are "Shore Acres," by James A. Herne, in which Viola Dana will be seen; "Fair and Warmer," Avery Hopwood's farce which has been selected for Mae Allison; "Lombardi, Ltd.," the Fanny and Frederic Hatton success, which has been allotted to Bert Lytell; "Please Get Married," the recent attraction at the Fulton Theatre, which has also been assigned to Viola Dana; "The Walk-offs," "The Willow Tree" and "Yosemite."

Peggy Shanor Signs

Peggy Shanor, the popular film actress, has signed a contract with Sydney Reynolds, of the Supreme Film Company, whereby Miss Shanor will play the principal feminine role in the big melodramatic serial that will have Dr. Pauline, the well known hypnotist, as the featured player. The serial will comprise fifteen episodes and will be started within the fortnight by Reynolds, Will Davis handling the studio direction. Some sensational work is outlined for the principals.

Cummins Finishing Picture

Samuel Cummins is nearing completion of his feature picture which he is producing under his personal supervision. He has been working at the Ideal studios New Jersey for the past month and expects to be finished within another week. The production is being made under the direction of C. J. Williams who is being assisted by William Haddock. The story is by Edward Corbett. The cast consists of William Jefferson, Leslie Hunt, Carl Fleming, Emily Marceau and G. La Brandt.

Kill Censorship Bill

The "Buck" Censorship Bill, which has been pending in the Illinois Legislature for many months, has been killed.



Edward Peil plays the momentary rival for "the girl's" affections which are engaged elsewhere



Although Richard Barthelmess is proprietor of this shop, he continually dreams of China and "the girl," in "Broken Blossoms" (Griffith)



Lillian Gish is "the girl" who is the subject of the dreaming and rivalry

BROADWAY PICTURE PROGRAMS AND MUSIC

At The Rialto—"Hay Foot Straw Foot"—Paramount —Charles Ray

A popular overture was selected by Hugo Riesenfeld for the current week's show, "The Bat," by Johann Strauss, the waltz king. The waltz movement from this overture is one of the most popular of the Strauss waltzes. A wonderful Bruce scenic followed the overture. This was a study in browns, called "Sundown." It is one of the most poetic seen for a long time. A special feature with this scenic was the playing of Percy Grainger's beautiful *Colonial Song*, which the composer wrote after seeing some of the majestic scenery in Australia. It has an obligate for two solo voices, and this was sung by Martin Brefel and Mme. Pascova behind the scenes. This performance is probably among the first ever given of this work in New York.

Just before the news weekly, Frank Wolf and Harry Edeson, who preside over the tympany section, played a solo for Marimbaphone, an arrangement of *Hawaiian Moonlight* by Klickmann. This proved a novelty. The Rialto Magazine came next, with many excellent shots of news features gathered from various sources. A novelty shot was of parachutes, the pictures being taken from an aeroplane following the drop. For the weekly the orchestra played *Your Wife, From the Highlands, It's Time for Every Boy, Oh Frenchy, Keep Your Head Down, Follow the Girl*; and the Yale *Boola* for scenes of graduation, then going into *Oasis* for a funny "Happy Hooligan" cartoon.

Charles Ray was the featured player in "Hay Foot, Straw Foot," a pleasing sketch of two old heroes of the Civil War, both doting on the young aspirant for honors in the Great War. This was Ray, and he went through the story with sincerity. The orchestral setting consisted of much old-time war music, old songs, including *Memories of War, Are You From Dixie? Dolly Gray, Yankee Doodle, Goodbye Little Girl Goodbye, My Doughboy* and the *Skaters' Waltz*.

Running Ray a hot race for popularity was Charlie Chaplin in that almost funniest picture he ever made, "Easy Street," in which the orchestra used *Those Charlie Chaplin Feet*, which is traditionally correct, O'Hara's *Katy and Queen of the Movies*. This closed the picture part of the program, a bill with the essence of comedy running through it, especially adapted to hot weather.

At The Strand—"Other Men's Wives"—Paramount —Dorothy Dalton

Carl Edouarde conducts the Strand Symphony orchestra through the "Merry Wives of Windsor" as the week's overture at the Strand, bringing out its fascinating tunes, and ending with a fine climax. This is one of the best light overtures to be had. The Strand Topical Review is the next number of Manager

FAN SAN

BY M. M. HANSFORD

For Your Theatre—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

Plunkett's bill, and this contains the important news items in picture form. An inter-allied stadium, built by American soldiers is an interesting scene, as is the men in training for the water events to take place at this meet. The orchestra played *Aces High* and *Sawdust and Spangles*, Scenes of Yale graduation exercises, with ex-president Taft in line, brought out *Here's to Good Old Yale* and *Crimson and Red*. Gruesome battle music was played for the wreck of the Milwaukee.

A Pathé color picture of Brittany, showing interesting shots of bridges, streets and peasant life was accompanied by *Manana* in the orchestra. Ralph Brigham finished the scenic with *Serenade Coquette*, *Outing-Barthelemy*, and *In Summer*, Stebbins. "Piking After Pizarro" is the title of the Outing-Chester subject this week. Walter Pontius, the Strand's new tenor, sang from behind the scenes the *Sicilliana* from "Cavalleria Rusticana," and then came out and sang *A Rose, A Kiss and You*. He was given generous applause and is evidently already popular with Strand audiences.

Dorothy Dalton appears in the feature picture, "Other Men's Wives," a Paramount offering. In the cast besides Miss Dalton are Forest Stanley, H. E. Herbert, Dell Boone, Elsie Larimer and Hal Clements. Herbert Sison used excerpts from Mendelssohn organ sonatas for parts of the feature; also *Tete-a-tete*, DeKoven, *Rainbow Girl*, *My Chocolate Soldier* and *Sammy Boy*. The orchestra used Drumm's *Reverie*, the first *Air de Ballet*, *Chaminade*, while Ralph Brigham played during the orchestra rests, *Meditation* by Sturgis, the *Romance* by MacDowell and improvisations.

Ann Rutledge sang two ballads, *Mighty Lak A Rose*, Nevin, and *Who Knows?* by Ball. Then came an Educational in the shape of an analysis of motion picture, a series of pictures that has been running at the Strand for quite some time, a test of their popularity. The comedy is a Mack Sennett, "Hearts and Flowers," having to do with sneezes and weddings. The closing organ solo is MacDowell's *Maestoso*.

At The Rivoli—"Secret Service"—Paramount-Artcraft Special—Robert Warwick

Schubert's overture, "Rosamond," is the opening selection at the Rivoli for this week's program. It is tuneful and finely directed by Erno Rapee and Joseph Littau. There is a rose tone to the lighting. The Rivoli Pictorial follows, and this a very interesting series of Kinograms, showing bird rookeries in the Pacific

Ocean. A Convention of anti-prohibitioners opens the weekly, and the orchestra appropriately burlesques *How Dry I Am*, bringing laughs from all the dry throats in the audience. Other numbers played during the news were *Guiding Star*, Moskowsky's *Gondoliera*, *Circus Day Back Home*, *Pierrot and Pierette*, Greig's *March of the Dwarfs*, and *Panamericana*.

The feature brought many an old timer to the theater. This is Gilliette's famous "Secret Service," that thrilling war-drama, with scenes laid in and around Richmond, Va. The star is Robert Warwick, a sympathetic player in the leading role. Wanda Hawley, Theodore Roberts, Robert Caine, Eddythe Chapman and Raymond Hatton, all contribute to the excellence of the acting. Music used partakes of the war-time period, and one hears James Harrod introduce the feature with *Carry Me Back to Old Virginia*. Then comes the *Battle of San Juan Hill*, *Sons of Liberty*, *Sunny South*, *Uncle Tom's Cabin*, *The Vacant Chair*, and others. The theme was a poem by Fibich. There are many opportunities for tasteful musical scoring in this picture; much depends on the music. In the very first reel, a shot of the Federal Army, shown through a mask, was accompanied by merely a drum, very softly, as in distant marching.

Much interest was centered in the next number, "The White Peacock," a dance arranged by Adolf Bolm to music by Charles T. Griffes. It was exquisitely done by Margaret Leeraas, with a special costume designed by Helen Dryden. John Wenger made the setting for the stage. This is one of the artistic productions for which the Rivoli is famous. The grace and excellence of the dancer gave great pleasure to those who love this art.

The program then went to the other extreme with a howling comedy of the Sennett vintage, called "Hearts and Flowers," which seemed to have something to do at one stage of the game with a bouquet. But the main thing is a sneeze. Max Manne did this so realistically that some of the audience got out their handkerchiefs. The score for this included *Can You Tame Wild Women? That's How I Need You, Gates of Gladness, Any Kind of Man, Yvette, Hearts and Flowers* and *Sensation*.

A *Fantasy*, by Benoit, for organ, played by Professor Swinnen, closed the program.

"The Better Wife"—Select Clara Kimball Young

This picture has to do with the goings on of a fickle wife who is later killed in an auto accident, leaving her little son to the care of the husband.

The "other woman" then steps in and wins the heart of both son and father, but overhearing a bit of gossip, the husband marries the woman under a mistaken idea, and the boy eventually brings them together, after the usual situations of suspense and plot. The locale is in England.

With a feature of this kind it is possible to build up an interesting program more or less English as taste and conditions dictate. Scenics of English subjects, any light and polite comedy, coupled to music of an English character will complete the bill. Elgar's *Salut d'Amour* will do for a love theme, although it will not be used until some time has elapsed in the action. Probably at the time the hero begins to take notice of the other woman. The "Henry Eighth" Dances by German will answer for some of the lighter scenes. Dramatic phases will require the usual music, as England is about the same from that standpoint. For the automobile accident a low tympany roll will give a good effect, then soft, tender melodies should be used for the crippled child and his father. The villain is not too distinctly marked and will therefore not require a very gruesome theme. A "memory theme" might be introduced where the husband remembers his dead wife. *Bendemere's Stream* is a good one. A few agitatos and dramatic movements will complete the musical setting.

Organists will find the picture very easy and excellent to play, as the action goes along smoothly and consistently. There will not be occasion for any tricks. For a short overture, Elgar's *Pomp and Circumstance* will please; a large combination of players can put on something more elaborate. *Bendemere's Stream* can be sung as a solo by a soprano.

For stage decoration landscapes will suit the tone of the feature best.

"A Sporting Chance"—American—Wm. Russell

A picture made up of a bountiful supply of genuine thrills and a master mystery so far as the outcome of the story is concerned. It would be difficult for the most hardened theater-goer to solve the mystery until the last reel does it for him. It concerns the adventures of a gentleman desirous of ending his life, but as he is about to shoot himself he sees a drama being enacted across the way. This interests him so much that he joins in the fun, gets mixed up with a murder, is arrested, sees the victim sit up and laugh, to find later that the whole thing is a framework to prove that a lot of newspaper critics are wrong about a show that has been planned by them. It ends happily by the hero marrying the leading lady.

It will tax the ingenuity of the leader to fit this picture, simply because most of it consists of thrills, with a tangled up mystery. All of this calls for extended agitates and hurries, also dramatic stuff. The whole library will be used. The fun begins about the end of the first reel, with a climax at the murder, then a narrative form of composition should be used while the girl is explaining

(Continued on Page 1038)

FIRST SHOWINGS REPORTED BY WIRE

"Secret Service"

Paramount-Artcraft, Robert Warwick, Directed by Hugh Ford, Scenario by Beulah Marie Dix

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Popularity of original pulled big houses."

WIRE REPORTS—WEST

Box Office Value.....Fair
Exhibitor Comments: "Patrons anxious to see Warwick again."

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comments: "Full of incident." "Realistically told."

WHAT IT IS

A story of the American Civil War, in which a Southern girl saves a secret service agent of the Federal Government from a difficult situation in which he becomes involved during the attempted capture of the city of Richmond.

"Cowardice Court"

Fox, Peggy Hyland, Directed by William C. Dowlan, Scenario by Joseph A. Roach

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good version of novel."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Splendid comments." "Good crowds for hot weather."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value	.....Good
Dramatic Interest	.....Slight
Technical Handling	.....Fair
Coherence of Narrative	.....Sufficient
Acting	.....Fair
Scenic Setting	.....Good
Photography	.....Good
Atmospheric Quality	.....Good
Quality as a Picture	.....Good

WHAT IT IS

In a feud between wealthy society people in the Adirondacks, a titled Englishman fails to obtain the property of his American neighbor largely because his sister has been smitten with said neighbor's charms.

"The Mayor of Filbert"

Triangle, Jack Richardson, Directed by Christy Cabanne, Scenario by Daniel Carson Goodman

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Seemed to interest throughout."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent

Dramatic Interest,.....

Technical Handling.....

Coherence of Narrative.....

Acting.....

Scenic Setting.....

Photography.....

Atmospheric Quality.....

Quality as a Picture.....

Very good

Clear and consistent

Very good

Fine

Good

Very dramatic picture of unusual merit

WHAT IT IS

German anti-prohibition mayor is thought to be dead and a convenient double is substituted for him. The mayor is not dead, and comes back determined to "get" his substitute, which he fails to do.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

"Some Bride"

Metro, Viola Dana, Directed by Artcraft, Elsie Ferguson, Directed by George Fitzmaurice, Scenario by Ouida Bergere

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Went over big." "Marriage certificates of newly married couples admitted them free."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value	.....Excellent
Dramatic Interest	.....Fair
Technical Handling	.....Good
Coherence of Narrative	.....Fair
Acting	.....Good
Scenic Setting	.....Good
Photography	.....Good
Atmospheric Quality	.....Excellent
Quality as a Picture	.....Good

WHAT IT IS

A jealous husband and a flirtatious wife, never make for a happy life. There is more truth than poetry in this, as is witnessed by the case of this young couple whose matrimonial bark is wrecked on several crags before it arrives safely in port.

"Hay Foot, Straw Foot"

Paramount, Charles Ray, Directed by Jerome Storm, Scenario by Julien Josephson

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Ray one of best drawing cards."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value	.....Excellent
Dramatic Interest	.....Good
Technical Handling	.....Good
Coherence of Narrative	.....Good
Acting	.....Excellent
Scenic Setting	.....Good
Photography	.....Good
Atmospheric Quality	.....Good
Quality as a Picture	.....Excellent

WHAT IT IS

A regular icicle of a woman contracts a marriage with a man who adores her but for whom she feels no sentiment but that of contentment that he has plenty of this world's well known goods. Even the birth of her child does not kindle a human flame in her heart, but when her husband frames up a kidnapping and she feels what it is to be without her baby, the Spark Divine begins to glow.

"The Sleeping Lion"

Universal, Monroe Salisbury, Directed by Rupert Julian, Scenario by Bernard McCormick

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Salisbury building up a following."

WHAT IT IS

Italian potter with a big heart, adopts a little newsboy, takes him out west, and arouses the antagonism of a gambling villain who makes a dastardly attempt at murder. But things end satisfactorily with Tony marrying the gambler's sweetheart.

"The Avalanche"

Artcraft, Elsie Ferguson, Directed by George Fitzmaurice, Scenario by Ouida Bergere

WIRE REPORTS—WEST

Box Office Value.....Great
Exhibitor Comments: "Ferguson does justice to wonderful part."

"Evidently most popular woman on screen."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value	.....Good
Dramatic Interest	.....Good
Technical Handling	.....Fair
Coherence of Narrative	.....Good
Acting	.....Good
Scenic Setting	.....Effective
Photography	.....Good
Atmospheric Quality	.....Good
Quality as a Picture	.....Good

WHAT IT IS

Elsie Ferguson, as a young girl, inherits the gambling fever from Elsie Ferguson, the Spanish mother.

"The Spark Divine"

Vitagraph, Alice Joyce, Directed by Tom Terriss, Scenario by George Proctor

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Joyce means full houses." "Fine story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value	.....Fair
Dramatic Interest	.....Sufficient
Technical Handling	.....Fair
Coherence of Narrative	.....Good
Acting	.....Good
Scenic Setting	.....Good
Photography	.....Good
Atmospheric Quality	.....Fair
Quality as a Picture	.....Fair

WHAT IT IS

A rich girl when suddenly stripped of all her fortune finds herself face to face with a problem—how to get along. A decidedly shady affair in which a divorce is all tangled up, comes into her path and she is forced against her will to become involved in it. But her inherent honor extricates her successfully.

WHAT IT IS

A couple of undergraduates more in love than they are wise, get married secretly, and it is only with the aid of a chorus girl who plants herself in the young bridegroom's midst, that the consent of the necessary parents and guardians is obtained.

"An Innocent Adventuress"

Paramount, Vivian Martin, Directed by Robert Vignola, Scenario by Clara Genevieve Kennedy

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Interesting." "Well acted drama."

WHAT IT IS

A little country girl, in order to save some friends, keeps a letter from them and on learning that it is a felony to abscond with U. S. mail matter, is so frightened that she runs away. After numerous and hectic adventures, she achieves happiness and calm.

"Other Men's Wives"

Paramount, Dorothy Dalton, Directed by Victor L. Schertzinger, Scenario by C. Gardner Sullivan

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Old stuff but Dalton is always good."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value	.....Good
Dramatic Interest	.....Good
Technical Handling	.....Excellent
Coherence of Narrative	.....Convincing
Acting	.....Good
Scenic Setting	.....Good
Photography	.....Excellent
Atmospheric Quality	.....Good
Quality as a Picture	.....Good

WHAT IT IS

A rich girl when suddenly stripped of all her fortune finds herself face to face with a problem—how to get along. A decidedly shady affair in which a divorce is all tangled up, comes into her path and she is forced against her will to become involved in it. But her inherent honor extricates her successfully.

Metro Managers Convene

Delegates from all over the country to the annual convention of Metro Exchange Managers, made this convention the largest and most important in the history of the company, as Metro intends to make known its plans for distribution and production for the coming year.

The managers came together for the first time on Friday morning and W. E. Atkinson, new general manager, made a speech disclosing important points in the policy of next season. His address was followed by one by Harry J. Cohen, new foreign manager.

J. Herbert Frank Hurt

J. Herbert Frank was injured last week, but not while working in a picture. He was cranking a machine when a "kick" occurred that put one of his fingers out of physical commission. Frank managed to report to the studio that day (Friday), although unable to obtain any sleep the night before.

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

EWARD CONNELLY, character actor, has been loaned by Metro to Anita Stewart to play the role of Colonel Doolittle in that star's production of "Old Kentucky." Mr. Connally recently appeared with Geraldine Farrar in a production at the Goldwyn Studio, but he calls regularly at the Metro lot daily for his mail.

The Montgomery and Rock troupe and the Jimmy Aubrey company have converted Westlake Park in Los Angeles into a sort of two ring circus. Each day that the two comedy companies work there the citizens are treated to a double free show.

Walter Hiers, the fat boy, appearing in photoplays which are being produced at the Thomas H. Ince Studio, is looking for the "feller" who sent him a treatise on "How to Grow Thin."

In the filming of "What's Your Husband Doing?" some of the scenes are laid in police court. Douglas MacLean, who is co-starring with Doris May in this production, was called upon to appear before the Judge. Director Lloyd Ingraham said, "Say something, Doug, that will make you feel natural under the circumstances"; thereupon MacLean said: "Your Honor, I wasn't traveling over twenty-five miles an hour at the most." The scene had to be re-taken, because the Judge laughed outright.

Winifred Westover, blonde, beautiful, and an actress in demand, requests it be cried from the skyscrapers that she is a Swede! She wants to play that kind of a part. She has costumes to fit!

Adeline Alvord, who for a year has had charge of research work for Metro, and who delved deep into the lore of Chinese customs and costumes, and even made personally

conducted investigations in the Chinatown of Los Angeles, for Madame Nazimova's production of "The Red Lantern," has accepted a flattering offer from Jesse D. Hampton to take charge of the Hampton research department.

Margaria Fisher, the American Film Company star, is now working on "The Hellion"—a story written especially for her by Daniel F. Whitcomb. In one of the scenes, Miss Fisher engages in a struggle with Bull Montana, and much to the surprise of the latter, the diminutive little lady gave him a hard fall through the use of a wrestling trick which he had taught her for use in a picture several months ago. Bull says he is going to quit teaching trade secrets to the stars if that is the kind of treatment he is to receive in return.

Maxwell Karger has been cutting and titling "One-Thing-at-a-Time O'Day," the recently completed Bert Lytell picture.

Herbert Blache completes May Allison's picture, "Free," this week. He is to direct Nazimova's next picture.

Hale Hamilton has nearly completed "In His Brother's Place," under the direction of Harry L. Franklin.

Emmy Wehlen's picture, "A Favor for a Friend," will probably be finished next week under the direction of John Ince.

Edwin Carewe is going to New York when "It's Easy to Make Money" is all complete.

Scotty Dunlap, who recently was made director for Albert Ray and Elinor Fair, was tendered an anniversary party in celebration of his first year of matrimonial bliss at a popular restaurant in Venice.

Tom Mix, the cowboy star, accompanied by his director, Edward J. Le

Saint and members of the company, in each of the Christie Specials which were launched a short time ago, Alice Lake has been engaged to head the cast for the next Special Comedy which Al. E. Christie will produce.

Jimmy Aubrey purchased an automobile last week and amazed the motor salesman by requesting that in the specifications it be made plain that the car is to be equipped with lineman's spikes. Jimmy expects to climb several telegraph poles and wants to be sure of reaching the top.

After a two-weeks' vacation Al Santell has again started producing one-reel comedies with Neal Burns and Josephine Hill. "He Finally Won Out" is the title of the funfest he has started.

Summer hit the coast with a true bang this year, for when the first days of June arrived, the mercury arrived too—95, nice and hot, but no humidity to make one sick.

Bertram Grassby, after a week's vacation, joins the Sessue Haykawa players to appear in a new story under the direction of William Worthington.

Bessie Love will stop her acting activities long enough to become a school girl again for a few minutes and with the graduates of the Los Angeles High School, will receive her diploma of graduation. Miss Love discontinued her studies at the L. A. High a few months before her class graduated in 1916 and granting of a diploma to her is a decided honor conferred by the school.

Tom Meighan has been chosen by C. B. DeMille to play the stellar role in his production of "The Admirable Crichton," the famous Barrie play. This automatically makes Tom a star, although he has long been regarded as the highest paid leading man in the business. His support includes such stars as Gloria Swanson, Lila Lee, Theodore Roberts, Raymond Hatton, Bebe Daniels and Mildred Reardon.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

Almost Married, Metro	(East) Fair—"Did not seem to catch on."
Bachelor's Wife, Amer.	(East) Good—"Minter liked." (Canada) "Satisfactory."
Bishop's Emeralds, Pathé	(East) Fair—"Nothing unusual."
Break the News to Mother, Select	(East) Good—"Extensive advertising pulled good houses."
Fallen Idol, Fox	(East) Fair—"Hawaiian scenic background picturesque."
False Faces, Param.	(East) Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting."
House Divided, Ind. Sales	(East) Good—"Nothing but fine comments heard from patrons." (Central) Good—"Plenty of story." "Acting creditable."
In Search of Arcady, Ex. Mut'l.	(East) Good—"Entertaining." (Canada) Good—"Went very well here."
Jacques of the Silver North, Select	(East) Great—"Lewis does his usual fine work." "Great picture."
Lion and the Mouse, Vita.	(East) Great—"Strong story, well told and finely acted." (Central) Good—"Joyce in a part that suits her ability."
Little Diplomat, Pathé	(West) Great—"Just the kind." "Joyce just fits part."
Love Hunger, Hodkinson	(East) Fair—"Good picture, but kid stuff does not go."
Love's Prisoner, Tri.	(East) Good—"My clientele likes Lillian Walker." "She always pulls." (Central) Good—"Walker at her best."
Men, Women and Money, Para.	(East) Good—"Thomas won her audience."
Modern Husbands, Ex. Mut'l.	(East) Fair—"Old stuff well treated."
One-Thing-At-A-Time O'Day, Metro	(East) Good—"Some fine work done in this picture."
Phil-for-Short, World	(East) Good—"Lytell pictures always draw and satisfy."
Playthings of Passion, United	(East) Good—"Pleasing comedy."
Pretty Smooth, Univ.	(East) Fair—"Held everyone's attention."
Price of Innocence, First Nat'l	(East) Good—"Thoroughly interesting."
Rogue's Romance, Vita.	(East) Good—"Kind of picture that goes here."
Sahara, J. P. Read	(East) Good—"Williams very popular in my theater."
Square Deal Sanderson, Artcraft	(East) Good—"Picturesque star helps greatly."
Trixie From Broadway, Amer.	(East) Great—"Typical Hart stuff." "Hart a big drawing card."
Upstairs and Down, Select	(East) Good—"Pleasing."
Virtuous Sinners, Pioneer	(East) Great—"Popularity of original proves great drawing card."
When Fate Decides, Fox	(East) Good—"Familiar theme well presented."
When Doctors Disagree	(East) Good—"Traverse in an excellent vehicle." (Central) Good—"Good acting." "Fair attendance." (West) Good—"Pleasing picture that received good comments."
Woman There Was, Fox	(East) Good—"Good comedy." (Central) Good—"Affords many a laugh."
You're Fired, Param.	(West) Good—"Bada crowd out to see her."
	(East) Fair—"Did not seem to catch on."